THE FASHIONS THAT ARE TO BE

PICTORIAL REVIEW

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DINNER AND EVENING GOWNS.

(Described on page 43.)

FROM polka-dots in a bewildering assortment of sizes, we are emerging into an atmosphere of subdued and brilliant plaids of such color effects as would turn the clans of the Campbells, or the MacDonalds, MacDougals, or MacGregors the proverbial green of envy. There is no other reason than the whim of fashion for this transition, although the advent of checked materials gave us a timely premonition of it.

* * *

Natty street suits are developed in these new weaves, the decorations being of velvet, braid ornaments, or cloth reliefs. Plaited effects in skirts are favored, and walking or round length adopted, as best suits individual taste.

* * *

Green and blue is still a popular combination, in checks, stripes, plaids and broken effects. Black and white have suffered no loss of favor, and charming gowns are being made up in tiny shepherd plaids in wool and silk, pipings of black taffeta or velvet furnishing the main decoration. Red, pale blue and Patrick green are utilized, too, for pipings, and the waists are varied by introductions of braid ornaments with tassels or buttons.

* * *

The new shirt-waists are veritable triumphs of the modiste's skill and cunning. Embroidery occupies an important place among the season's decorations, and blouses of white flannel or cashmere are lavishly elaborated in black and white silk in a pattern of bow knots and fancy stitches. A tucked yoke that was in pointed outline at the center of the front was the characteristic feature of the shaping of a waist of this order, that was made to accompany a Norfolk suit.

* * *

The satin-faced cloths and crêpes de chine and voile in silk are very much in evidence for gowns intended for more ceremonious occasions. Self-colored or contrasting laces may be introduced with good effect as the main decoration, with touches of delicate colored panne and fancy passementerie ornaments. Dame Rumor has it that fringes, tassels and ball pendants are to be used to an alarming extent, and if one judges by the elaborate costumes worn at a recent society event, this prophecy is already confirmed. One gown of leaf-green broadcloth that bore a foreign stamp was adorned with unique pearl and lace ornaments of grapes on the corsage, and *entre-deux* of white and black lace formed the charming decoration of both the waist and skirt.

* * *

Evening wraps continue to be fashioned of both silk and broadcloth, and in the latter in alabaster white with a prodigal use of Irish lace medallions over sky-blue velvet, is particularly pleasing to the feminine eye. Red, in the new brilliant coronation color, is also smart, and with a lining of gay pompadour brocade or fur is a desirable acquisition of any wardrobe. Cape collars may be added to give the required breadth to the shoulders, and these may be edged with either fur, Russian appliqué, or one of the new fiber braids.

* * *

The separate waist has by no means met with the relegation to the background prophesied for it. By a gradual evolution from an article of severe lines to one of artistic shaping, it has established itself as a necessity, and is not only constructed in fancy silks, all over laces, and thin woolens, but is also made in materials to match the skirt for general street wear. The shirt-waist suits in moiré, taffeta and velvet are an embodiment of both style and art. Dark blue, black and the neutral shades in brown are the preferred colors for these costumes.

* * *

White, in all textiles, has never before been so popular as now. For visiting wear, the gown of white broadcloth is par excellence, and in any of the soft, pliable fabrics it is attractive for more ceremonious functions. A charming dancing frock was evolved from pearl white silk muslin with an accordion plaited flounce, headed by medallions of lace with the material cut away beneath, thus revealing the blush-pink folds of the lustrous Swiss taffeta lining. A silk muslin rose and spray in the hair corresponded to the floral decoration of the low-cut bodice.

* * *

Sashes are used as accessories of gowns for semi-formal occasions, and because of their girlish suggestions are endeared to womankind. But only the picturesque designs are appropriate for these adjuncts, and for such, filmy silk muslins in both the plain and Dolly Varden effects are suitable with the sash of panne or Louisine ribbons in exquisitely delicate shades.

* * *

It is in the little finishing touches of the toilet that style lies. The new stocks and belts available for all sorts of gowns represent a studied art. There is a hint of the coming invasion of plaids in crush belts, in gay Tartan patterns in silk, the buckles being of severe plainness, in gilt, silver, or black enamel. Persian panne in its softly harmonizing colors and various backgrounds, is prominently displayed as well, and narrow belts of white, red or black suéde thickly studded with cut steel nail heads or emeralds are in evidence.

* * *

Bizarre notions in neckgear are but one of the inevitable consequences of fashion's present caprices. The chancellor collar, extending down the front to short yoke depth, is a recent innovation and may be developed in white or black taffeta embroidered in contrasting French knots. Turn-over cuffs to match may be constructed accordingly.

* * *

All shades of red are in vogue, from the blushing cherry tints, to the richer darker shades ranging from dahlia to wine, mahogany, claret and cedar. For the house there is nothing more charming than a red gown, relieved with a touch of black and white on the waist. The skirt could be plaited, with a generous sweep, and a similar embellishment displayed in the waist and voluminous sleeves. Red hats covered with shaded dahlias, or scarlet petaled roses are smart, and ball and dinner gowns of geranium-colored crêpe have almost deposed the pinks and blues.

* * *

Long chains extending to the knees give the necessary stamp of elegance to both street and house gowns. These baubles are of jet, in black preferably, or in corals, or pearls. Gold linked with diminutive sapphires or crystals are exhibited, also.

* * *

Purses are of various styles, with perhaps a preference shown for the long, narrow shape with chain that has monopolized feminine favor for the last year. A new device is the clasp formed of over-lapping serpents' heads, set with emerald eyes. We are to be congratulated on escaping from that hideous article in women's accessories that depended from her belt in form of a large purse, or chatelaine. It has been frowned down by those whose verdict makes or mars in the world of smart attire, and the portmanteau for the hand installed in its place.

RECEPTION AND VISITING GOWNS.

(Described on page 43.)

MISS ALLISON'S REVENGE.

By
LUELLEN TETERS.

MISS ALLISON rang the bell at her friend's door and stepped into the dark hall with a gust of wind. She stopped to straighten her hat and veil before she entered the drawing-room where she knew she would find young Mrs. Geoffries.

Miss Allison was pretty; there were little pink spots on her cheek like peach-bloom and the iris of her blue eyes was dark and starry. She paused with a swish of petticoats before her friend.

"Margaret Elizabeth," she used the baptismal name for effect, and spoke as if she were denouncing some flagrant offense from the platform of one of the many clubs to which she belonged. "I have been insulted!—grossly insulted!" she cried.

"You—?" Mrs. Geoffries, a bit of Dresden china in the flesh, sat bolt upright in her astonishment. "You, Patty Allison — insulted? Pshaw! What nonsense."

"It's true," Miss Allison went on in rising anger. "Do I look like a woman whom men can ridicule? Do I dress to attract doubtful attentions from promiscuous men? Do I rouge? Do I reek of loud perfumes and musks? And do I ever practise bad French in public places?"

"No, no; you're not, you're not," her friend burst forth excitedly.

"Not what?" Miss Allison cried witheringly, aroused by the rhetorical slaughter. "Do speak intelligently, Margaret. My nerves are on edge. I am sure I don't see what I possibly could have done to elicit such an affront.—I am simply overcome—is there a cup of hot chocolate around? Now, if I were a man, I suppose the proper thing to do would be to rush off and try a pousse café and analyze each color sensation. I should enjoy having a pale lavender feeling now; but belonging to the other persuasion, I must needs seek solace in a bit of sweet liquid that will only ruin my dinner. I don't know what to do—I have never been insulted before in my life—"

"What is it anyway?" Mrs. Geoffries cried impatiently, as she whisked a frothy daub of whipped cream over the chocolate cup. "Come, if there's anything Jack can do to redress the slight, tell me at once; there's a telephone in the library, and—"

Miss Allison put up a protesting hand. She sank heavily on a divan, and piled a mass of cushions behind her.

"Three of the most prominent men in town have asked me to marry them," she said angrily, drawing forth from her muff a curious-looking package.

"And you call that an insult?" Mrs. Geoffries shouted. "Why, when Jack Geoffries asked me to marry him I was the most honored lady in the land. I couldn't have felt prouder if he had been an East Indian Maharaja offering me a kingdom and a koh-i-noor."

"But then—there is only one Jack Geoffries," Miss Allison retorted sarcastically. "What are we other poor unfortunates to do? This is vastly different. Just look at these letters and see if it isn't the most pronounced insult that a woman ever received at the hands of a man—" She hastily opened the mysterious parcel, disclosing three letters addressed in varied chirography. Mrs. Geoffries read them silently in turn. She handed them back with a little ecstatic cry.

"What a lucky girl you are," she sighed.

"Lucky? why, Margaret Geoffries, are you blind? Can't you see that they are perpetrating a wicked joke on me? Look at this—and this—and this—Oh, I am so mad—"

"What? What? I don't see—" Mrs. Geoffries cried vaguely.

"Oh, obtuseness—Can't you see what a deliberate insult they planned? They're all of the same date, and written at the same club. Think of it, Margaret! How rude, ungentlemanly, discourteous, ungallant, insulting—"

"Well," her friend said vindictively, "Jack Geoffries isn't the gentleman I think him if he doesn't demand apologies from each of them. Think of that old Mr. Gaston, with his millions, being so contemptible—he ought to be picking out the colleges he's going to leave his money to, and selecting a tie to be buried in—I never did trust that man, Patty. His eyes are too gray. And that literary Mr. Rodgers, would you ever have believed him capable of such a thing? Oh, my dear, it's the same collusion whether it's love or politics nowadays. They say there's a title hiding some place in his family; you know he spells his name with a 'd'—it's what put it in the landed gentry. And that nice Mr. Hazleton—well, I am surprised. And think how often we all went moonlight sailing last summer with him; why, he might have upset the boat. Surely, there must be some terrible mistake, Patty."

"Mistake, and the same date?" Miss Allison exclaimed contemptuously. "My dear, three of the best known men in town don't make mistakes of the identical nature at the same place, at the same hour. There's a discrepancy somewhere. The annals of the Borgias fail to record similar machinations. And that I, a respectable, devout woman, who never yet has flirted with a man, should be the victim—" she ended with a vigorous shaking of her head, in rebellion at the acquired gift.

"You don't think, Patty, that they might love you, do you?" suggested Mrs. Geoffries softly.

Miss Allison gave a short, mirthless laugh; it was a pity that it was wasted on femininity.

"Love me? Those men?—in love? Yes, they are in love—maddeningly so, but with themselves, not with anything that wears petticoats. Mr. Gaston told me once that he had never yet seen the woman whom he considered his mental equal; he was not going to compromise as other men did by marrying his physical equal—"

"Spiteful old thing," interrupted the bit of Dresden china, vengefully.

"He ought to look in an antiquarian shop, then."

"And Mr. Rodgers openly avows his preference for solitude; society palls on him, he says, and by cultivating women he loses much more than he gains. For like sponges they absorb his ideas and give nothing in return. And as for Mr. Hazleton—, oh, well, he always did think that women belong to the animal kingdom and can never be domesticated; with this exception in favor of the other animals of her realm, one can beat them."

"I don't see why they couldn't love you, Patty," Mrs. Geoffries put in, stoutly following up her suggestion. "They were all at the Country Club last summer, and saw you in that dear little red golf jacket and that stunning white piqué suit."

"Oh, you charmer," Miss Allison laughed, "but dear little red golf jackets are not re-

FASHIONABLE WAISTS.

(Described on page 43.)

sponsible for wedding rings. No, indeed. That's probably why I am insulted now, perhaps; I teed wrong, and showed my ankles. They misconstrued it. And now I have a reputation to live down—red golf jackets have no bearing on the situation—"

"When you get to be a matron of my experience," Mrs. Geoffries said declaratively, "you will recognize the importance that a pretty gown occupies in a man's heart. To this day I firmly believe that Jack Geoffries would never have proposed to me, had I not had on, the three occasions that he did, a pale pink crêpe gown. Pink is his favorite color, you know."

"Speaking of him, when will he return?"

"In an hour or so," Mrs. Geoffries replied, with a glance at a frivolous looking construction of gilt cupids and Bohemian glass. "And you may rely on him to do anything you suggest with those three men. It certainly was not blind fate that made him captain of the gridiron at college. It was providence. And he will tell you just how to word your rejections so that they will feel it the most keenly. He profited by experience—I refused him twice, you know; and accepted him just because he got it into his head that I meant it."

"Rejections?" cried Miss Allison. "But I don't intend to reject them—I'm going to accept them."

"Accept them—those men?" Mrs. Geoffries collapsed. "All three?"

"All three."

"But—you can only marry one, you know," she said anxiously.

Miss Allison smiled wickedly as she toyed with her purse chain.

"It is not impossible—according to Blackstone," she said. "One might arrange matters, somewhat in the order of a course dinner; one drop of prussic acid would do the necessary clearing off and getting ready for the next. I know all about accumulative poisons, too."

"I hope you're not going to flirt with them." Mrs. Geoffries received her explanation with a shrug of the shoulders. Irony she always ignored. "Surely you have enough rings, with all those diamonds and rubies and emeralds on your fingers; you're worse than the woman in the nursery rhyme who wore rings on her toes."

"Have you no sense of humor?" demanded her caller peremptorily. "That's the only revenge open to me. I'll write each of them to-day, in the same words, stating that I accept them. They will receive them on the same day at the same club. Thus do I avenge the affront to an undeserving woman."

"But it won't end there, Patty. It is much easier to get into these things than to get out. Don't tie a knot with your tongue that your teeth can never untie."

"I won't, thank you; I'll write it—Jack can post them; that's lots easier for him than knocking them down. I'll ask each of them to call—and then—" she gave a menacing tilt of her lovely head.

"And then?" interrogated the matron, "I suppose orange blossoms and best men."

"Pouf! Not a bit of it. By the time I'll need them, those orange blossoms will be round, golden balls—dead ripe. And as for finding 'best men' nowadays, the search of Diogenes for an honest man was a promenade concert compared to its intricate way."

It was the following evening that Miss Allison was summoned to the drawing-room to see a persistent caller.

She peeped slyly in through the archway before entering; a tall, gaunt man, with a military gray mustache, was admiring himself with supreme satisfaction in the long pier glass.

He put his head first on one side, then on the other, seemingly enjoying the different attitudes.

"You haven't tried the backward movement yet," she said roguishly, over his shoulder. "That's what we teach in our physical culture class, for throat development."

Gaston turned around with a laughable attempt at playfulness.

"You're the elixir I need," he said, making a movement for her hands.

"I am much better 'before' than 'after,'" she cried, evading him. She regarded him calmly from behind a high carved chair.

"Harmless stimulants are taken in generous doses at all times," he replied, folding his arms over the back of the mahogany framework in defiance. Miss Allison looked away from the ardor of his eyes; there were too many questions in them.

"But narcotics are deadly," she retorted. "A little bit suffices."

"You do have a powerful effect on the heart, I admit," he cried gallantly.

She deigned him a frosty smile, inwardly noting his thin gray locks and wrinkled skin. Besides, it was too pretty a speech for an old man; she could not forgive him for casting reflections, even unconsciously, on younger men. "I received your note," he went on quickly, following up the opening. "What a dear little girl you are to make me so happy. I hope you won't keep me waiting long. Elixirs should be taken every day, you know, if you wish to be rejuvenated. Make it soon."

"Next year, then," she suggested.

"My dear," he said amiably, "you are certainly worth waiting seven years for, but I haven't the youth of Jacob. I don't forget that procrastination is the thief of time; I don't intend to let old Time cheat me out of any more sugarplums. Let me announce to the world with this ring that you are going to be mine. Let's proclaim it from the house-tops."

"Three flights up," she murmured wickedly. "And don't forget to lock the roof door."

"Tease!" He made a movement around the chair; this time it was not for her hands.

Miss Allison held up a warning finger as the door bell sent a clamor through the house.

"What a pity that I had another engagement to-night," she dissembled shyly. "Then you might have spent the evening with me. But I suppose you must go. I can see you Friday evening. You will come, won't you? And, then—" she hesitated.

"Then—what?" Gaston managed to catch one of her hands. For reasons of her own Miss Allison allowed him to hold it for a brief second.

"Then I will tell you 'when,'" she said.

"When," he repeated tenderly.

She watched him leave with an immovable countenance; once the hall door had closed after his spare form she laughed merrily, imitating his poses before the glass, in great glee.

James was announcing to her that Mr. Rodgers was awaiting her in the library. She slipped the bauble of diamonds into a pocket and made a grimace.

There was none of her feeble tolerance of him perceptible in her greeting, as she extended her hand to the ascetic-looking individual that uncurled himself from a Turkish couch as she entered the room.

"Glad to see you," she said breezily, adopting a superior air.

"And do you think it's going to snow?"

"B'jove, I hadn't thought of it," Rodgers ejaculated lifelessly, trying to shift his monocle in his eye. "As our Tennyson says: 'The wind blows, and is never weary'—Browning voiced the same idea, don't you know, in—"

"Yes, it is windy," she interrupted hastily, eager to forestall a serious quotation.

"I was going to say that Browning—"

"Have you seen that they predict the coldest weather we have ever had?" she put in again. "Yes, snow, and storms—of every kind. Rain, too—deluges of it, and—wind!"

Rodgers figuratively retreated before such an array of climatic facts; beyond a feeble exclamation, he was unable to speak.

"And for next year," she went on airily, "some unusual phenomena will occur; the astronomers say that there will be lots of floods; and we must get our arks ready."

"B'jove, I fancy you've been reading the almanac," he remarked. "Confound the weather, anyway; I didn't come here to discuss it with you, don't you know. I came to tell you how charmed I am to get such a nice little note. It's good of you, don't you know. Shakespere says that there's nothing 'tis better to have loved and lost—er—there's nothing like love's young—young—B'jove, I've mixed something up. But, don't you know, it's kind of you."

"Thank you," she said, "I thought you'd appreciate it."

Rodgers had great difficulty again with his glass.

He laughed in hollow little cadences, like the even sounds of an automatic creation.

"I suppose you haven't decided yet when all the wedding finery will be ready?" he asked, twirling his mustache. Miss Allison congratulated herself that his hands were so continually occupied. "I'd like to get the thing over as soon as possible."

"I hope it isn't interfering with your business?" she said with spirit.

"Deuce take the business," he raised his voice with a slight degree of enthusiasm. "I nearly forgot your ring—not used to this sort of thing, don't you know. Ha, ha! Never been married before. Ha! ha! What's that proverb that you Americans use so much? 'Tis never too late—never too late—to tidy things up. It doesn't sound quite right, but I'll let it go that way. Perhaps you'd enjoy knowing that this family ring was given to one of my ancestors by his king for friendly service."

"I hope it wasn't Henry the Eighth," Miss Allison cried, elevating her eyebrows.

Rodgers regarded her stupidly through the monocle.

"Ha! ha!" he ejaculated mechanically, at last.

"Never mind," she remarked dryly. "I was just trying to make a jest." She stopped in dismay. Through the curtained doorway she had caught sight of a man's sharply chiseled face as he followed James into the music room. She felt curiously ill at ease. Under Hazleton's keen eyes, the ordeal in store for her was certainly not enviable. She listened perfunctorily to a monotonous recital of family traditions; the doings of a feudal baron were of trivial importance to her; and why should she be called upon for sympathy for a murder committed centuries ago? She had ceased to care whether she laughed or was sad at the wrong place. She was mentally undergoing a gaze from a pair of blue eyes, which pitilessly saw through her many shams and transparencies.

She watched him depart after promising him a definite answer to his question as to the date of the auspicious event the ensuing Friday; certainly, there was method in Miss Allison's madness. She thrust his ring carelessly in her pocket where it familiarly rattled against Gaston's expensive trinket.

Hazleton crossed the floor to meet her as she hesitated at the door. Her eyes fell consciously before the eagerness of his. Deep in the folds of her gown those two rings of those two other men weighed upon her conscience like a veritable Old-Man-of-the-Sea.

CHIC TOILETTES IN ZIBELINE CLOTHS.

(Described on page 43.)

"I couldn't stay away—after hearing from you to-day," he burst forth impetuously, as her hand reached his. "I—I had to come, to see that it was not a dream," he broke off abruptly, overcome with feeling.

Miss Allison's conscience made a final effort at resuscitation; then she recalled the affront that he had helped plan with those other two.

"You have been my ideal so long, like a beautiful unattainable star," he went on breathlessly, calming his voice. "You do mean it? And—I am not dreaming?"

Miss Allison gave a little nervous laugh; it was a much worse situation than she had imagined.

"People who dream wake up, don't they?" she tried to say lightly; but her heart was beating heavily.

"Don't joke," he said seriously. "It's sacred to me. I love you. There isn't a corner of my heart that doesn't thrill for you; not an inch of my body but what adores you. I love you. I love you. Do you know what that means? It means to awaken in the mornings thinking of you—remembering trivial little things you have said to me, not important at all; but because you have said them, invested with charm. It means to go down to my office, and be acutely disappointed at not receiving a letter from you; to smoke, with your face smiling at me from blue cloud rings. Ah, sweet, you would never forgive me should I confess how often have I been bold enough to kiss you in those clouds. I have caressed your cheeks, kissed their exquisite satiny folds—those starry, radiant eyes—your mouth." he stopped suddenly, the rich vibrations of his voice sending a wild, curious sweet thrill through her. "Now condemn me," he added quietly.

Miss Allison's knees shook unsteadily under her. She glanced helplessly at the door.

"I've brought a little gift for you to wear—I suppose it's the proper thing to do," he went on, with an awkward smile. "Perhaps you'd let me put it on? It's—it's a ring—Will you?"

"Perhaps—I—would," she said feebly, with ebbing strength. There was a look of transcendental happiness on his face, as if he had gained the joys of a promised land. His earnest eyes met her faltering gaze with implicit confidence and trust that almost undermined her self-possession. There was a strong desire to unbosom her secret and tell him all; her motive, the cause that impelled it. In this pure, shining glow of his affection, it was cheapened, and shamed her to a degree that her nerves were on edge, and she had a hysterical desire to laugh or cry. Her hands were cold; Hazleton forgot the object in view for the second and rubbed them tenderly between his strong ones. And then, he raised them to his lip and kissed them lightly before he placed the glittering circlet on her finger.

Miss Allison blushed; she had misgivings as to its propriety, under the circumstances, as she knew them.

Guilt sat ill upon her as she arranged for him to call on Friday for some definite plans about the marriage. Some way her revenge was losing its relish; she was beginning to wish that she had left the affair in Geoffries' hands for redress.

The afternoon shadows had lengthened considerably on the long-expected day, when Miss Allison was informed that three men were awaiting her in the drawing-room. An inward nervousness had lent a becoming velvety damask to her cheeks; but her little red mouth was compressed into a line of defiance.

In her hands an elaborate affair in gold, with a huge monogram emblazoned on the back, reposed. It was her jewel box, and on the pink satin pad rested some rings.

After an impressive length of time she descended the stairs with a frou-frou of silken petticoats. With a stately tread she swept into the long apartment, coldly greeting her guests with a brief bow. One of the men who had arisen at her entrance remained standing, leaning against the mantel-piece and regarding her with cool, penetrating eyes. It was Hazleton. And Miss Allison, mindful of recent events, preferred to ignore that disconcerting stare. She glanced nonchalantly around the room as if it were the most ordinary incident in the world at which she was officiating.

"You doubtless wonder why I made this engagement with each of you for to-day," her cutting, pure intonations broke the silence. "But when three different men on the same day, at the same club, write to the same woman asking her to marry them, it is certainly her undeniable privilege to redress the affront."

"Affront?" Rodgers and Gaston said in one voice.

She silenced them with an uplifted finger. Hazelton alone said nothing; but she felt the irony of his eyes. She opened the jewel box hastily. "Mr. Gaston," she said cuttingly, "although deeply appreciative of the great honor you have paid me, for reasons of my own I must return this ring, with the conditions implied." Gaston arose dazedly to his feet and bowed himself out. Mortification was written plainly on his face; and Rodgers, fearing a similar brusque treatment advanced to her, after him.

"I am afraid that the King of England did not consider me enough in the selection of your ring," she said, with small malice; "he should have asked me if I preferred pearls to emeralds. I don't think emeralds are proper, you know."

Rodgers was sufficient master of himself to use his monocle on her. A chilly smile overspread his thin face as he approached the doorway. "I—I apologize for him," he said listlessly.

His retreating footsteps sounded on the oak floor of the hall; the dull closing of the door succeeded.

Miss Allison picked Hazleton's ring out of the pink-lined receptacle with trembling fingers. She extended it to him, before she began on the little speech she had prepared for the occasion.

"In returning this, I am able to return the heavy obligation you placed upon me by asking me to wear it," she said rapidly; there was a traitorous feeling within her; she tapped the toe of her shoe nervously against the floor.

Hazleton made no movement to take it. She was obliged, in order not to lose her vantage ground, to come all the way to him. As she dropped it into his palm, his fingers fell firmly on hers in a vise of iron.

"And now," he said sternly, "what does all of this tinsel acting mean? Look me in the eyes here—No, I will have my way now. There! Do you really, in your heart, believe that I could intend that as an affront to you? To you, the woman I love? Would you wrong me that much? Would you?"

She could not speak; she shook her head, too disturbed to realize whether she affirmed or denied his question. There were tears welling up in her throat.

"You, the woman I love, could not do that," he went on more gently. "I put you on a pedestal you have been a shrine in my weary heart for so long, where nightly I made my silent vows of adoration and worship, that I cannot believe this of you. It is not peculiar that two other men fell in love with you, too. I am only surprised that all of our club didn't do the same, and pay you the homage we paid you. You know I love you. You have completely filled my heart to the oblivion of all else. Without you, I am as one bereft of all hope, as if the sun had given out and left me to grope in a world of darkness. Sometimes, when you raise your eyes to mine, I have fancied there was something shining in them for me. Then again, when you frown all is changed and I am in utter despair, suffering in mind and heart. And why? Because——I love you. And now, answer me. Do you think I meant to wound you? Do you, dear?"

Miss Allison gave a tearful laugh for reply you. And she took his ring again and put it back softly on the pink satin cushion.

"No, not there," cried Hazleton, arresting the action.

"Where, then, please," she demanded, in a muffled voice.

And he showed her.

NOVELTIES IN SILK SKIRTS.

(Described on page 43.)

Conceits in Millinery.

THE mandate of fashion has been issued for hats of generous dimensions, for smart headgear of the season must be broad, low, and flat. The crowns of these charming chapeaux are extremely wide, and shallow, and are promiscuously distinguished as the "Ping-Pong" designs. Trimmings are disposed on the top, at the sides and back, but few models displaying the front decorations that marked the hats of last season. Shaggy, hairy felts are in vogue, and the old-time beaver, with its shining, silky nap, has been revived in all of its pristine glory. Velvet, in the piece, gives admirable results as appropriate garniture, and never before have we made such demands on the feathered kingdom as now. Quills, breasts, aigrettes, and wings are exhibited in profusion, and encroachments are even made on the exclusive bird of paradise for his wonderful tail, with which to grace our turbans. Ostrich feathers, plumes and tips abound, as can well be imagined, and every woman ought to be able to afford at least one hat decorated with these trimmings of luxury.

* * *

Stylish effects are shown in blue and green, a novelty being expressed in a plateau shape of hairy royal blue felt, on the crown of which is arranged Patrick green piece velvet, in long, wide loops and ends. Under the flaring brim at the left side a green wing is outspread. This simple but modish design forms a pretty accessory of a street gown in blue and green English checks, piped with blue. The popular black and white union continues to impregnate the general fashion world, and hats embodying this harmony in contrasts, which owes its raison d'être to the mourning of two nations for their beloved rulers, represent the majority. No prettier conceit could be expressed than a black beaver wide sailor, ornamented with a solitary black and white bird, arranged flat against the crown, and extending over the short brim. A narrow band of velvet trims the crown.

* * *

Large buckles are prominent features that contribute to the general decorations, and are shown in fanciful devices, in dull green, jet, gun metal and Arabian colorings. For evening, rhinestones set in platinum or silver are favorites, and are chosen in long, narrow designs, or ovals.

* * *

Plaided ribbons and velvet are chic decorations for the walking hat, or those intended for general utility, and quills to match may be obtained, to carry out the idea intended.

* * *

Lace and fur are too closely associated to be separated, and for this purpose exquisite, frosty Irish laces contrasted with glossy brown mink, or ermine, come to the front. The popular lace hat, has a brim edged with the fur, and sometimes the entire crown is made of the fur, in Tam effect. The diminutive heads of these animals are not to be used as much as formerly in decorations.

* * *

Owing to Queen Alexandra's fondness for the toque shapes, hats of this order are now eminently fashionable in England, and on the continent as well. In Paris they are developed in softly draped folds of velvet in black, mauve and vivid shades of blue and green. Ostrich tips and velvet or satin flowers are the main ornamentation.

* * *

It is a fad at present to have the crowns of hats encircled with feathers in breast designs, and the old-fashioned pompon has been revived. For school hats, plaided scarfs are much in vogue, with ends hanging over the back brim.

* * *

White hats, in furry and plain felt, are samples of prevailing style, and a simple brim edging of black satin roses with yellow pistils is the acme of good taste. Another creation that won many admiring comments was of felt in palest mauve, which, by the way, is the color comme il faut in Paris, with a deep brim and narrow, flat crown, encircled with a wreath of ragged deeper mauve roses, of exquisite, blended shades. This, with a gown of mauve satin-cloth, trimmed with Bruges lace and velvet, would complete a veritable symphony in that fashionable new color.

* * *

For evening wear, the chiffon, or lace hat, leads. The popular shape is flat on the plateau order, with a suggestion of a crown, and a brim that is slightly raised at the left side. Wreaths of satin cabbage roses in the pastel tints, especially in blue, peachy pink, and the harmonies in light-green and white, encircle the brim, and a soft fall of fine lace, following the much indulged in caprice of the Summer, is in a jabot at the back, caught in place by an oblong of glittering rhinestones.

* * *

Plumes in white and bêbe-blue are also pronounced features of the all lace hat, and to be in conformity with current fashions, sweep gracefully around the brim, starting from the right side where the end is concealed under a chou of marabou and lace of white.

* * *

Suggestive of the beloved Gainsborough are the picture hats in black velvet. Plumes and tips, arranged to suit the wearer's face, provide a fluffy, becoming decoration, and choux of black chiffon contribute to the artistic triumph.

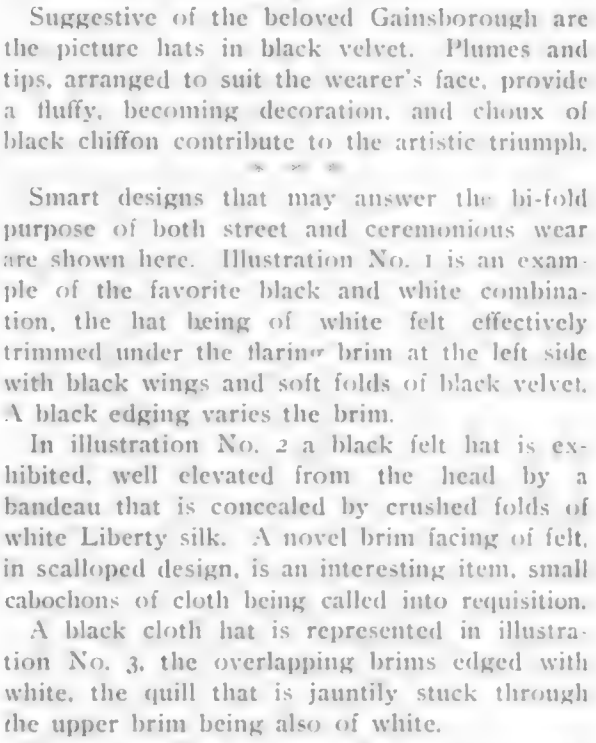
* * *

Smart designs that may answer the bi-fold purpose of both street and ceremonious wear are shown here. Illustration No. 1 is an example of the favorite black and white combination, the hat being of white felt effectively trimmed under the flaring brim at the left side with black wings and soft folds of black velvet. A black edging varies the brim.

In illustration No. 2 a black felt hat is exhibited, well elevated from the head by a bandeau that is concealed by crushed folds of white Liberty silk. A novel brim facing of felt, in scalloped design, is an interesting item, small cabochons of cloth being called into requisition.

A black cloth hat is represented in illustration No. 3, the overlapping brims edged with white, the quill that is jauntily stuck through the upper brim being also of white.

Illustration No. 4 shows the popular rough-and-ready style, in white felt, simply banded with black ottoman ribbon. This design is recommended for golf, athletics in general, and general knock-about usage.



HANDSOME DESIGNS IN SILK WAISTS.

(Described on pages 43 and 45.)

WITH THE POETS.

NOVEMBER.

The long and sad week's wind, like any child,
  Has sobbed itself to sleep. This morning's rain
Has strewn the stairway with the petals wild,
  Red, ragged, of my sweet, last rose. The lane
Shows me the tall thorn-bush, blackened and bare,
  Clasped to its heart a dangling, empty nest:
A few dull, yellow leaves stir here and there,
  And all the air is clear from East to West.
The year, I think, lies dreaming of the May,
  As old men dream of youth—that loved, lost thing.
A Spring-like thrill is in this weather gray,
  I wait to hear some thrush begin to sing,
And half expect, as up and down I go,
  To see my neighbor's cherry-bough ablow!

THE THOUGHT OF YOU.

The thought of you comes with each sweet
Wild wind that ripples o'er the wheat;
With sunrise o'er gray hills and cold—
With sunset in a sky of gold,
In all the loveliness I view
The thought of you—the thought of you!

Heart! Heart! Be true in every beat
To make the worth that thought so sweet!
In the dim storm a rainbow's ray—
Light in the blackness of the way!
A dream to dream, a deed to do—
The thought of you—the thought of you!

—Frank L. Stanton.

LOVE'S JOY.

That I love thee more, dear,
  Can be no pain to me;
Each brings but his own measure
  To take love's ecstacy.

And the joy I find in loving
  Is all that joy can be;
And joy enough, nor joy the less,
  Because of lack in thee.

MISERERE.

A saddened stretch of world, wind-swept and drear;
A path in jagged line that spans the moor;
A grave grown thick with grass, unkempt and sere,
Sad-guarded by some willows bending o'er.
And one, alone, to tread the lonely way—
Living in past regret the chill, gray day.

LAST NIGHT I DREAMT OF YOU.

Last night I dreamt of you—
Sweet, long-forgotten fragments of the past
  Returned to me:
The spice of late, red rose, crushed on your breast,
  Old ecstacy
Of youth's dead thrill, now pulsed me once again,
Until I tremulously lived its old-time pain.

The whining of the wind, e'en too, I heard,
  As when we walked that day o'er leaves of brown,
Whose scarlet-painted faces seemed with me
  A-grieving, too; our summertime had flown.
It all rushed back to me, soft, sensuous charms—
  The drench of autumn mist against the face,
The elfish trees, with writhing, blackened arms,
  And you beside me, through the woods apace.
At last I cried aloud, despairingly,
  For all the dear, vague undertones of yore,
The old torments of your proximity—
  The perfume of the crimson flower you wore.
I felt the past delights forebodingly—
And woke aghast, in vibrant misery—
  Last night I dreamt of you!

BLEEDING HEARTS.

O fragile flower that hangs from quivering stalk,
  A fringe of crimson hearts all bruised and torn;
What vagary of nature formed you so,
  As young love's crest, so silently to mourn?
I know! Beneath her swinging casement wide,
You wave your grieving hearts, piteously,
Begging for some sweet charity from her
For these that she has spurned and cast away.

You cry in vain, O tender bleeding hearts!
  She has forgotten; and her eyes instead
Rest sadly on the coxcomb's gorgeous tints.
  She thinks that you—as her own heart—are dead.
Nor dreams she that another spring has come
To bring to life again, sweet joys long gone.

AT LAST.

God gives us back old things at last,
  Old hands to meet, old eyes to greet
From out the past.

Not in some grand and stately place
  Shall I awake,
And trembling seek for thy dear face,
  And wonder make—

But just the same sweet things shall be;
  The book, the chair, the flower's bloom—
And all the old-time fond delight
  Of you beside me in the room!

—Wilbertine Worden.

SO LONG AGO.

The stars look out to-night
  Through wandering banks of white, unfallen snow;
It seems so long ago
Since clover blooms bent heavy with the weight
  of yellow bees—
So long since leafy trees
Held fluttering banner-branches up to summer skies.

Life seems to-night as gray
And drear and limitless, as plains that stretch away,
To where a star hangs low
And shines through wandering banks of white, unfallen snow.

—Grace Hibbard.

FROM THE PERSIAN.

Ah! sad are they who know not love,
  But, far from passion's tears and smiles,
Drift down a moonless sea, beyond
  The silvery coasts of fairy isles!
And sadder those whose longing lips
  Kiss empty air, and never touch
The dear warm mouth of those they love—
  Waiting, wasting, suffering much!
But clear as amber, fine as musk,
  Is life to those who, pilgrim-wise,
Move hand in hand from dawn to dusk,
  Each morning nearer Paradise.
O, not for them shall angels pray!
  They stand in everlasting light,
They walk in Allah's smile by day,
  And nestle in his heart by night.

—Thomas Bailey Aldrich.

"LE LENDEMAIN DE LA FÊTE."

O piper, pipe me a tune, I pray,
Pipe me a song of the after-day;
When lights are out and roses dead,
And the last of the dancers has fled—has fled—

When eyes are dull, and pulses slow,
And my weary feet refuse to go;
When garlands are drooping on the wall,
And the glare of the dawn is over all—

O pipe me the dull, dull longing and pain
Of dead joys that never can live again;
The sharp, sharp longing of joys unknown,
That will not be stilled when the dancers are gone.

When the laughter is done, and the old unrest
Still throbs on in my breast, in my breast—
O sing the dead rose, and the flower on the wall,
And the chill light of dawn stealing over us all!

IN DISTINCT TAILOR STYLE.

(Described on page 45.)

FASHIONABLE EFFECTS IN FUR.

ELABORATION and simplicity have parted company in the construction of fur garments for the winter. Despite the extravagant combinations of Irish lace with ermine, or, in greater contrast, with rich sable, conservative taste still upholds the virtues of Persian lamb and mink or chinchilla, and jackets in short-hip lengths and deep-hip lengths are exhibited in this popular skin. A charming design for a youthful wearer is shown here, with revers of Irish lace edged with mink, and artistic flowing sleeves with bands of the lace heading fluffy ruffles. Fancy rhinestone buttons supply a touch of elegance to this mink coat, the charms of which cannot be disputed.

Feminine taste, at its best, is too capricious to be satisfied with the ordinary. The pelerine exhibited here in an effective union of lace elaborated with braid and seal appeals to the average woman because of its apparent novelty. As an adjunct of an evening gown, whether for the theater or receptions, it is most appropriate and is susceptible of many pleasing variations.

There are lovely conceits possible with even a limited use of fine fur and lace, decorations for gowns and hats being prominent examples of this assertion. Mink is invariably chosen for these trimmings, although some of the new laces are introduced with tufts of ermine scattered over the pattern.

Persian lamb and mink are admirably set forth in a coat, as here exemplified. The flaring collar makes a becoming frame for the face, and the revers of mink may be rolled back to the lower edge, or open prettily at the throat. The sleeves are of the conventional shaping.

The new pelerine effects are favored by immaculate dressers, since they combine the advantages of a cape with the long ends of a boa. Tails and fancy cut steel or metal clasps may be added to complete the air of elegance. For these constructions, mink, stone marten, blue fox and seal are utilized and a variety of shoulder lengths is offered.

Ermine is attracting attention at present, because of its restoration to favor for decorating coronation robes. This kingly fur embellishes lace for trimming bands, and for corsage effects, and evening hats of chiffon and panne display tufts of it.

Bands of mink or chinchilla vary many of the new winter coats in velvet, and muffs of the solid fur to match are stylish and convenient accessories. Muffs are as big as ever, and are exhibited sans head or tail pieces. The height of extravagance is a muff of Irish lace banded with sealskin, or rich brown fox. For bridesmaids, these adjuncts are prettily developed in rose-leaves, in white or a saucy pink, the work of art being the spray of full-blown roses with thorny stems and leaves at the end, and hanging picturesquely to the knees.

Gowns of London gray velvet in scratched or plain fabrics collaborate handsomely with blue fox, and if the coat revers are not faced with this beautiful fur of Sir Reynard, fashion demands that there must be a neck piece and large, fluffy muff, lined with silk of the same color. The black velvet costume unconsciously identifies itself with sable, to preserve the harmony, but if accessories are planned in fur, chinchilla with its exquisite shaded gray tints commends itself as furnishing the best contrast with motifs of bebe blue for decoration.

ARTISTIC NEGLIGÉS.

(Described on page 45.)

INFANT'S KNITTED SHIRT.

THE special feature of this little garment is the gusset, which prevents any cutting under the arms. Cream white Corticelli crochet silk is used and narrow white ribbons are run in around the neck and sleeves.

Cast on 106 stitches. K. 1st row, plain. 2. row, k. 3 plain, 3 purl, 3 plain, 3 purl, and so on across the needle, going back the same way, thus forming ribs. Continue this pattern till the shirt is 6 inches long, then divide and slip one-half on to a 3d needle, continue your ribbing till you have k. two inches. This is for the opening in the front of shirt. R.n. at the beginning of the needle (next the neck) until you have taken off 13 stitches, then k. plain 10 rows; this is for the top of shoulder. Now begin *widening* till you have increased 9 stitches. This is done by making a stitch at the beginning of the needle (next the neck). After you have made the increase of 9 stitches, and have gotten back to the neck again, cast on 7 more stitches, k. and p. two rows, then slip these stitches off on a 3d needle.

Take up the other side and k. as above until even with the first side, then join the sides together and continue knitting till the back is the same length as front, k. 1 row plain, then bind off.

To make the sleeve: K. 15 plain, then k. 3 plain, 3 p., 3 k. plain, 3 p., forming same rib as shirt; continue till long enough, then 1st stitch plain, then o. and k. 2 together, all across the needle; next row k. plain, next bind off.

Crochet the sides of shirt together till within 1½ inch of top; place the point of gusset in the seam and crochet around the armhole until you come to seam, then continue down the length of sleeve; finish with shell edge, which may be made as follows: Chain 3, fasten, ch. 4, fasten in same, ch. 3, and join in same hole. This makes the shell. Now ch. 2, fasten in foundation, ch. 2 again and fasten, and in this hole work a shell same as before. This makes a pretty finish, but a d.c. shell may be made if desired. The fronts or opening of the shirt are faced with white taffeta silk and narrow white ribbons are run in neck and sleeves.

The materials required are: Three balls Corticelli knitting silk, cream white 1192. Two yards white satin baby ribbon. The cost of the silk sent by mail to any address is $1.14.

* * *

PERSIAN TEA CLOTH DESIGN.—No. 1393.

A rich oriental effect is produced by the colors used in this design. The large petals of the center flower are worked solid with Corticelli filo silk, golden brown, 644.7, 644.8, 644.9, 646, 647, 648, beginning with the lightest shade at the tip and shading darker toward the base. The disk between the two petals is worked in satin stitch with Corticelli filo silk, green, 692.8, 692.9, 693, 694.5, 695. Use one shade in each section, shading darker toward the stem. The two petals just below are worked in satin stitch, using Corticelli filo silk, terra cotta, 117, 118, 119, 120, 121, 122, shading dark toward the base. The band around the edge of the pistil is worked in satin stitch with blue, 739, and the space between filled with cross bars in green, 152, caught down where the lines intersect with a tiny stitch of 149. Work the stamens in feather stitch with green, 149, 150, 151, 152, 153, those at the tip in the lightest shades and those at the sides deeper, touched with terra cotta, 117. The calyx is in feather stitch with shades of terra cotta, and the space in between is filled with cross bars in 117, caught down where the lines intersect with a stitch of the same. The figure at the extreme left is worked solid in feather stitch with nasturtium shades, 810, 811, 812, 813, shading darker toward the base. This is covered with cross bars in 811, caught down with the same. The rings forming the lower half of this flower are worked in satin stitch with green, 149, 150, 151, 152, 153, the first one being in 153, and shading lighter toward the tip. The flower form on the left nearest the center flower is worked in feather stitch with blue, 736, 736.5, 738, outlined with 737, and covered with cross bars of the same. The tongue is in green, 692.8 and terra cotta, 117. For the small round figure directly above use lavender, 672, 673, 674, 675, working each section in one shade. In the center use 810, 811, 812, and for the base green, 692.9, 694.5. Now beginning at the extreme right, work the larger flower form in feather stitch, using terra cotta, 117, 118, 119, 120, 122 for the outer edge of the form, blue, 736, 736.5, 737, for the center; the side petals are 644.7 and 692.8, and the round figure at base in green, 692.9, 693, 694.5, 695, with golden brown; 644.9, for the center. Use Corticelli filo silk, 810, 811, 812, 813, for the base of the figure just below, and violet, 672, 673, 674, 675, for the divisions of the point. Outline the tendrils with green, 692.9, and work the stems and leaf forms throughout the design first in outline stitch with golden brown, 645, and then in reverse buttonhole stitch with green, 692.9. The figure at the right near the large flower form is in feather stitch with blue, 736, 736.5, 737, and the small disc at the base in 812.

Persian Tea Cloth Design.—No. 1393.

The materials required are: Corticelli filo silk, 8 skeins 645; 3 skeins each 644.7, 644.8, 644.9, 646, 647, 648; 2 skeins each 117, 118, 119, 120, 121, 122, 672, 673, 674, 675, 692.8, 692.9, 693, 694.5, 695, 736, 736.5, 737, 738, 739, 810, 811, 812, 813; 1 skein each 149, 150, 151, 152, 153. Price, 36 inch stamped linen, $1.75; silk for working, $3.30 extra.

* * *

Black silk embroidery on white linen was in great vogue in the time of Queen Elizabeth, herself an expert in the art. A very elaborate specimen of this kind for an elongated pillow case is an all over pattern of vine leaves and fruit. The device of the frame could be utilized either in a book cover, a looking glass, or an altar cloth. The stitches used are numerous, and consist of button-hole, square chain very closely worked, outline ordinary chain, and a variety of colored fillings conspicuous on the surface of the large leaves.

Infant's Knitted Shirt.

NEVER SLIPS nor TEARS
EVERY PAIR WARRANTED
HOLDS WITHOUT HOLES
The Velvet Grip
HOSE SUPPORTER
CUSHION BUTTON
Every "VELVET GRIP" Rubber Button Clasp has the Name Stamped on the Metal Loop.
BE SURE IT'S THERE
GEORGE FROST CO., Makers, Boston, Mass., U. S. A.
Sample pair, by mail, 25c.

STRAPPED EFFECTS IN SKIRTS.

(Described on page 45.)

STAGE HAPPENINGS.

THERE is a strong degree of dramatic coloring impregnating most of the plays of the year, among which the clever farce running at Wallack's is a fair example. Grace Livingston Furniss, the playwright, has put some sprightly wit and satire in the lines, and given the public a rather vivid burlesque on polite society in contrast with the breezy and refreshing naturalness of the West.

There are many interesting situations fraught with intensity in the play, the climax being reached in Act II, when Mrs. Jack, impersonated by Alice Fisher, forbids her guests to pursue the burglars, one of whom she recognizes as her own brother-in-law.

Being a society drama, with scenes laid at Mrs. Jack's beautiful country house, there are many opportunities for the display of charming gowns, which are taken advantage of by the feminine portion of the personnel. In the second act, Miss Fisher's dinner gown of ivory-white satin paneled with jewel-studded lace, with a flounce effect in Irish lace, represents the skill and cunning of a well-known Parisian house, and in its corsage decoration of ermine and lace embodies one of fashion's numerous inconsistencies. The automobile coat is both chic and becoming, in putty-colored satin-faced cloth, with Arabe lace band trimmings, and black introduced in satin and ornaments. There are several other stylish gowns worn, Lady Topstairs appearing in an exquisite mauve costume with hat, gloves, and parasol to match. Mrs. Boucicault, who is always above criticism in dress, displayed several artistic creations, one being in sky-blue with an effective lace relief, and another in peach-pink linen and appliqués.

As Clay in the "Soldiers of Fortune," Mr. Robert Edeson achieved such a success last year as to influence him to accede to the demands of theater-goers, and reproduce the same play this season. New scenic effects and stage settings have been provided, as well as a variety of handsome costumes.

Lovers of grand opera are promised an unexceptionally fine season, but some of the old favorites will not be seen at the Metropolitan this time. Jean De Rezke will remain abroad, where he still continues to score unrivaled triumphs with his faultless, exquisite voice, and it is said that Calvé, the divine, has abjured America, too, until later. Emma Eames and

Nordica are assured, and there are several other familiar faces and names among the singers.

* * *

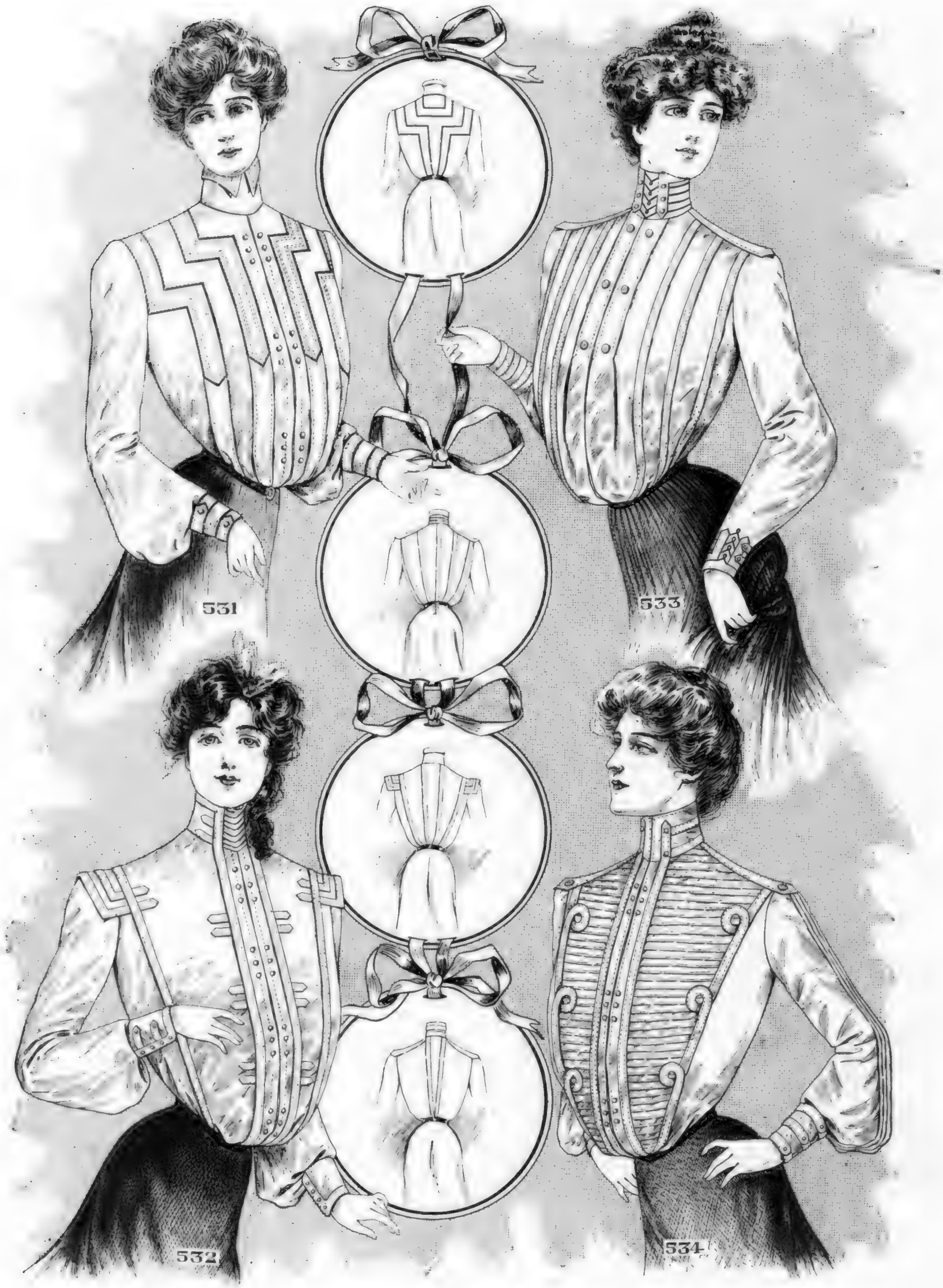
Wallack's theatre celebrated in September its fiftieth anniversary. The occasion was marked by the distribution of a souvenir in the form of a reproduction of the program used at its dedication on Wednesday, September 8, 1852. At the end of the second act of "Mrs. Jack," Miss Alice Fisher delivered a brief address. In part it was as follows: "Fifty years ago to-night occurred an epoch-making event in the theatrical history of New York, the dedication of this theater by Lester Wallack. No greater honor has been conferred on me in my career than this privilege of recalling to you the famous players of that day and our own day who have appeared here. I simply wish to offer a tribute of my respect and admiration for a man who was an honor to his profession and a benefactor to the cause of dramatic art."

* * *

"Mrs. Jack" is Mrs. Jack Banastar, of Cleveland, Ohio. She is the widow of Jack Banastar, an eccentric millionaire, who married her four years before the play begins. After six months of married life Mrs. Jack leaves him in disgust, but notwithstanding this fact, he at his death bequeaths her his immense estate of ten millions encumbered only by a mysterious codicil which is to be read at a certain date. Mrs. Jack gains, in addition to this fortune, much unlooked-for publicity through a story published in a sensational journal describing her early life and dubbing her a "piehandler" and "buffalo-hunter." This brings much humiliation to Jack's snobbish family and on the arrival of Mrs. Jack in New York, Mrs. Hilda Pointer, Jack's sister, visits her displeasure upon the head of Jack's very sensible and pretty widow.

Charley Banastar, Jack's brother, alone grasps the opportunity likely to be presented in a course of friendliness with Mrs. Jack, his ultimate aim being to make her Mrs. Charley. He explains his plan to Hilda Pointer, whose manner to her sister-in-law at once changes. In the second act, Mrs. Jack is disclosed at her home on Long Island, distributing hospitality with a lavish hand, aided by Charley and Mrs. Pointer. Dick Fedris, who has long been in love with Mrs. Jack, has followed her to New York to guard her interests. He tells her that the servants fleece her, that her relatives rob her and that society eats her dinners and then pokes fun at her and calls her the "Comanche." Mrs. Jack waves aside these unpleasant truths and devotes herself to the administration of the estate, in which she finds several peculiar investments made by her husband during a riotous career and placed by him in the hands of even more peculiar individuals, who are accepted by her as "legacies from Jack."

The revelation of Charley Banastar's character which occurs in a highly dramatic scene at the end of the second act where comedy is momentarily lost sight of, opens her eyes, and she determines to take revenge on society and Jack's relatives.



VELVETEEN SHIRT-BLOUSES.

(Described on page 45.)

FASHIONS IN COIFFURES.

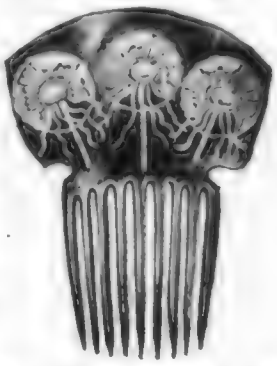
DESPITE the influx of picturesque hair dressing occasioned by the historical play, there has been no radical departure from the established coiffures of the previous winter. With the transformation of Janice Meredith from mere "paper fiction" to a living impersonation in flesh and blood, we bowed submissively to an epidemic of stray ringlets, borrowing from the shops what Nature failed to supply, and eased our scruples against harboring vanity by furtive indulgences in the single curl that fell artistically from the low coils at the nape of the neck. Du Barry brought us into the pompadour rolls and elaborate puffs. And from that relic from the court of her royal lover we were transferred suddenly to the quaint girlish modes of hairdressing in Dolly Varden style. These sudden transitions have left each authority on the subject in Stygian darkness of mystification, but the fact remains paramount that the pompadour is an assured certainty, with or without the graceful and becoming dip over the forehead at the center; and the threatened part in the middle no longer menaces from the future.

For evening wear the coiffure should be high, according to the prevailing style, which consists of combing the hair to the crown, after the pompadour has been twisted in place, and coiling it loosely. All sorts of hair ornaments are worn, from the single rose or carnation with slight foliage, to the butterfly of lace with jeweled wings, or the humming-bird of iridescent and spangled gauze. French muslin roses in pink and thickly studded with dew-drops of crystal beads, procurable at the notion counters of any shop, are popular, as well as diminutive roses in a spray effect worn over the head, back of the pompadour. There are also large velvet roses of an exquisite, indefinable peachy-pink tint like the lining of a sea shell. The tulle rosettes in black are generally accompanied by twists and loops of vivid orange ribbon, or a tuft of marabou. Roses fashioned of ribbon are a novelty, especially so when they are formed of loops of scarlet satin ribbon of number 2 width, completed in the center with a rhinestone. A few odd leaves in autumnal tints twine gracefully about these.

Devices of this shaping are to be placed at the left side against the coils, as seen in the accompanying illustration, or, if the coiffure is arranged at the back of the head, they are secured above the left ear, drooping prettily over the hair and peeping out coquettishly from the front.

The figure eight is still used by women who pride themselves on their immaculate hair arrangement. The pompadour, dispensing with the "rat" which formerly was considered a necessity, is rolled back in the usual way over a lace distender, obtainable for that purpose.

The catagon is but another name for this form of adjusting the hair, and braids at the back drawn out in puffs produce the same effect. Becomingness of style should be considered more than fashion's caprices, and one must remember that different faces demand different framing.



For picturesque dressing the Grecian coiffure commends itself because of its fluffy waves and tendrils. A fillet of black velvet ribbon or strings of pearls supplies the mediæval suggestion which will be found very becoming to the average type.

For the opera a more elaborate style obtains, with waved sides and back, the hair being massed on top of the head. Aigrettes in black or white with a soft chou of tulle or chiffon add to the *tout ensemble*, a unique glittering buckle showing from the front. A fancy comb of tortoise or shell set with stones is worn at the back.

The Empire coiffure calls into requisition a tiara or diadem, and to be in distinct imitation of that period should display soft curls at each side of the face, the hair being drawn up loosely in the characteristic knot.

The slightly rolled sides in pompadour style, with puffs atop the head, distinguish the Lucille coiffure, which also gives opportunity for exhibiting a fancy comb and a barette at the nape of the neck.

Although the abandoning of the popular black taffeta or moiré bow is prophesied, it is still worn at the back of the head, to conceal the barette, and nestles in the side of the pompadour in front. When the hair is worn low, it is secured at the end of the coil or braids, thus filling up that unbecoming space between the shoulders and head.

There is a pleasing arrangement individualized by the name of the "lover's knot," which partakes somewhat of the well-known loops of the true-lover knots so familiar in embroidery and lace work. A coiffure of this variety calls into demand a fancy comb, and a soft chou with an aigrette for evening. The wearing of the hair low at the back of the head is a style established by England's new queen, for Alexandra has always favored that becoming mode, and adopted it herself. For elderly women the hair is coiled on top of the head, a trifle below the crown, and secured at the back with a plain shell comb, the only permissible decoration of which is a black or white baroque pearl. The front is drawn back in a loose, becoming roll, and for adornment a black velvet rose mounted in a tulle knot is highly attractive. Yellow pistils and centers are procurable for these motifs, and are to be set in the center of a rosette of tulle or gauze. Black spangled gauze is also charming for a chou or black chiffon thickly studded with cut steel or rhinestone beads. Winged butterflies, heavily incrusted with spangles, or radiating with jewels, are prime favorites among these important accessories of the toilet, and may carry out the main color of the gown with which they are to be worn. For instance, with a costume of sky-blue silk muslin, the butterfly would scintillate with pale blue stones and silver. With pink, the lights would glow with the same resplendence, and so on. Tiny shining humming-birds with gold-dusted wings of white gauze are worn, poised on a spiral coil above the hair, in imitation of their material prototype.

There can be no excuse nowadays, with this variety of artifices at her command, for any woman to adopt an unbecoming head-dress, and sacrifice herself to current fashions at the expense of her looks. Such martyrdom is not demanded, and if her coiffure is incongruous with her mien, it betrays only her own indifference in the matter. For there is an unlimited choice at her command, does she care to take advantage of the opportunity and adopt some popular form of hair arrangement to suit her face, bringing out its best points instead of concealing them.

CHARMING EFFECTS IN WAISTS.

(Described on page 45.)

PALMISTRY.

FIRST LESSON—THE GENERAL CONTOUR OF THE HAND.

AS long ago as in the days when blind Homer wandered about Greece and told his marvelous tales, we read of palmistry, the science of telling character or revealing destiny by consulting the palms of the hands. The Egyptian priests were adepts in both practices of chiromancy and divination a thousand years before Christ, and by them the art was transmitted to Indian seers and priests of Brahma, for elaborate treatises upon the subject were written in Sanskrit 2,000 years ago.

Fashions in their concomitants run in cycles. Palm reading was a fad in the days of the first Empire, being introduced, it is said, from Martinique by Napoleon's bride, the Empress Josephine.

Hands differ as much as temperament. In general study, one should begin with the shaping in detail, observing many points, for the hand, as an extremity, may be weak or strong, sensitive or brutal, and its expression may be as clearly read as the lines in the face.

There are four kinds of hands, in general classification, according to the several authorities on this subject. The square hand, with fingers that are broad and flat, belongs to artisans, or people of energy and activity. Such a type may accomplish graceful outlines and beautiful completeness, but it will not be from a spontaneous love of such things. The owner is practical, sensible, well balanced in mind and temper, scientific in his tastes, and thorough in everything he undertakes. If such a hand belongs to a woman, she will be a fine housekeeper, possessing such executive ability that she will know how to make her home the most attractive place on earth.

The spatulate or spade-shaped hand has short fingers, short nails, with cushions or pads at each side of the latter. The possessor is a person of strong likes and dislikes, and quite fond of the material things of life.

The artistic hand has tapering fingers, and, as a rule, quick sensibilities, delicate and keen perceptions; and it can as well be a perfectly useless hand. Under favorable surroundings, however, and strengthened by the thumb, its owner will be a genuine artist, and create his highest ideals.

The knotty hand is the hand of the logician, and denotes reflection, order and science. Knotty, irregular fingers are to be preferred to the smooth variety, and he who has them is a man of good taste, able to give his reasons for his beliefs and ideas. He is perhaps not endowed with so much tact as the smooth-fingered man, but he is more evenly balanced, for smooth hands express inspiration, intuition and impressionability.

Short hands are an indication of impulsive judgment, without analysis, and the owner scorns details, preferring generalities. Such a man grasps ideas rapidly, and to him it is not necessary to explain details.

Long hands, on the contrary, evince a propensity for detail, for the minutiæ of things, and show a person of microscopic mind so punctilious that he may even not descend to frivolity. He is neat about his person, dignified, easily worried by trifles, and apt to be distrustful.

Hard, firm hands imply energy and perseverence, while their opposite, soft hands, typify laziness, which is sometimes carried to the extreme of indulgence and self-gratification.

The "Greek" hand, which is a hybrid of the artistic hand, is small, smooth, rather long of finger, with a thumb smaller at the base than at the middle joint. This hand belongs to a delicate and rather susceptible man or woman with a physical development that cannot endure much fatigue or worry. Much affection is evidenced, but vacillation in both friendship and love is denoted. The mentality is likely to be vigorous, sensitive, loving the beautiful or artistic, but not prepared to cope with the harder realities of life.

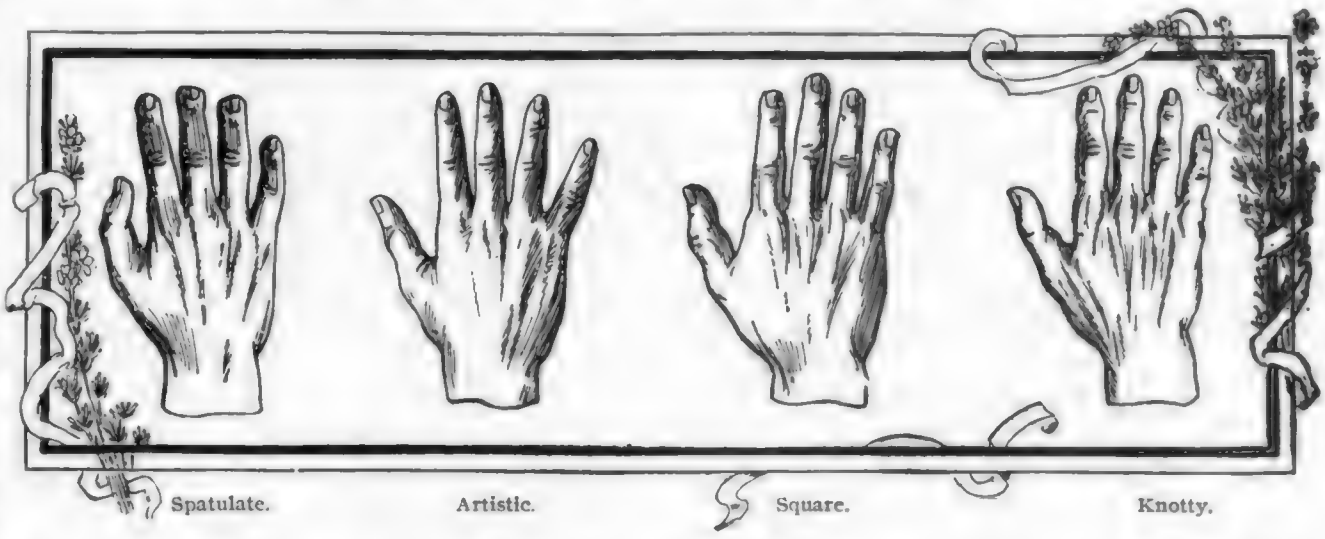
The "scholarly" hand, another deviation of this same artistic type, shows fairly long fingers, with joints somewhat larger than the rest of the finger. The thumb is of medium size and its joints are equal. The hand belongs to the "successful writer," the great editor, the useful thinker in public or private life. Truth, honesty, and appreciation of high culture in science, art, and literature are delineated. This was the hand of Bryant, Longfellow, and Dr. Holmes.

The form of hand most usual in our country among farmers, mechanics, and manual workers is one rather large in dimensions, with finger joints well-developed, the finger tips square, and a large thumb. The thick, stubby hand with very short fingers that are wide and flat, and a thumb that turns back when the hand is in repose is invariably confirmation of low intelligence and animal nature joined to stubborn ignorance.

The typical "American" hand was possessed by Grant, Sherman, and Robert Lee. The hand itself is not very wide, but the fingers are somewhat flat, or spatulate. Self-reliance, courage, success and industry are displayed here, and comfort rather than elegance preferred.

Much character is outlined by the palm. If it be unusually heavy and thick, the possessor must safely be considered of a low order of intelligence, there even being a tendency to brutality at times. The narrow, thin, skinny and flabby palm denotes a feeble mind, lacking mental force, and inclined to timidity and lack of self-confidence.

A deep hollow palm is usually found in persons who are always complaining of their misfortunes, and who make a failure of life.



Spatulate. Artistic. Square. Knotty.

It is true that accident may malform a hand, or hard labor may modify the contour, but the shape can never be so changed as to make it impossible to determine what the original condition was. The hand alone never deceives the observer.

It was Heron-Allen, the eminent authority on this cult, who, on seeing a mere cast of a "fat hand," short, thick, with wide, broad fleshy fingers, exclaimed, "Good heavens, what a debauchée!" And he was right.

Such a member denotes, in generalities, sensuality, grossness of nature, in both temperament and appetite, and an utter disregard for all moral and spiritual laws. The possesor of a hand of this order may live a dual life if he is not bold enough to openly indulge in his profligateness. There is generally much affection exhibited, but of a selfish order, and friends or any impeding obstacle are sacrificed to its gratification.

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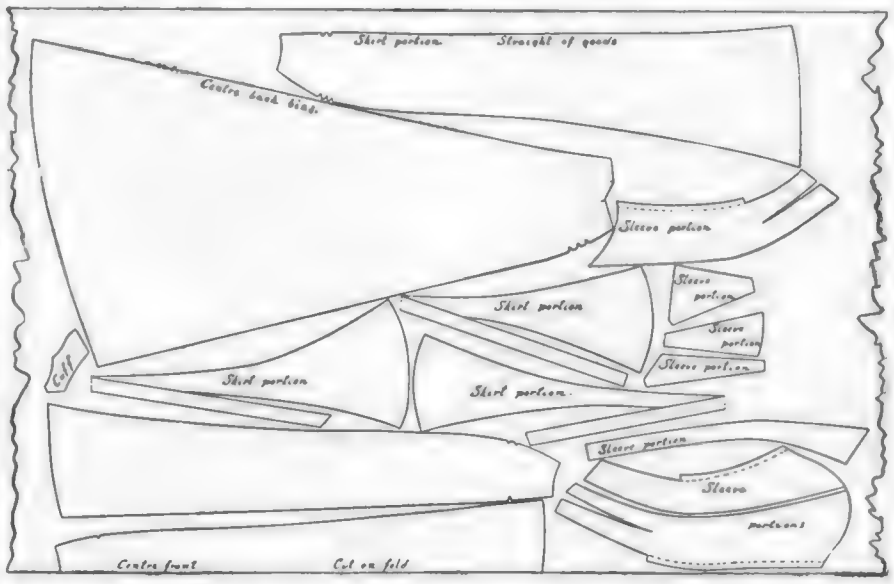
(Described on pages 45 and 47.)

Home Dressmaking.

Conducted by Mlle. Pratique.

THE REMODELING OF OLD GOWNS.

THERE have been such abrupt changes in fashions for the current season, that unless treated carefully, the gowns of last year cannot be called into service. The most radical departure is evidenced in sleeves which have performed a successful, if intricate, evolution from close adjustment to generous dimensions suggestive of the leg-o'-mutton designs of our grandmothers' days. We have been deluged, because of the historical plays, with du Barry and pompadour designs until it would not be sacrilege to wish the kingly Louis had been less susceptible to the charms of these two wanton beauties from whom the names originated, or that he had died in infancy! Out of the varied assortment in styles offered, one can not go far astray in her selection. If the sleeves fit too snugly, as many of them did a twelve-month ago, an attractive idea is to bring them into a modern style by the following treatment: Slit the sleeve according to illustration, then inset taffeta in either contrasting or self-color, or in black, or one of the fashionable plaids. The cuff is of the silk, and variations of the style shown here may be effected. A tight-fitting jacket may be entirely changed in appearance by an introduction of metallic velvet—which is black or colored, stamped with pin-head dots—in a vest front, and sleeves adapted accordingly, after directions given here.



If the skirt be one of the gored varieties, slot-seam effects may be easily obtained by under widths of self or colored taffeta, which give the prescribed dimensions at the lower edge by an arrangement of fan plaits at the termination of each seam.

For the shirt-waist, scrolls, bands, or odd designs of taffeta in black or colors are in favor, stitched in white or black, and either adorned with French knots, black velvet disks, or diminutive crochet buttons, as suits the wearer's fancy. Even the woman of mediocre ability in needlework can achieve attractive results in these simple decorations.

The drop-shoulder effects are in style at present, and since this remnant of "1830" may be obtained by sailor and shawl collars, anyone can easily adapt her waist to the broad-shouldered requirements of fashion. The neat band cuffs for the drooping bishop sleeves should be selected to correspond with the collar.

A pretty design for one of these fashionable adjuncts is in white grass linen studded with medium-sized velvet disks, each of which is embroidered in scarlet French knots. The edges of the collar are banded with scarlet silk.

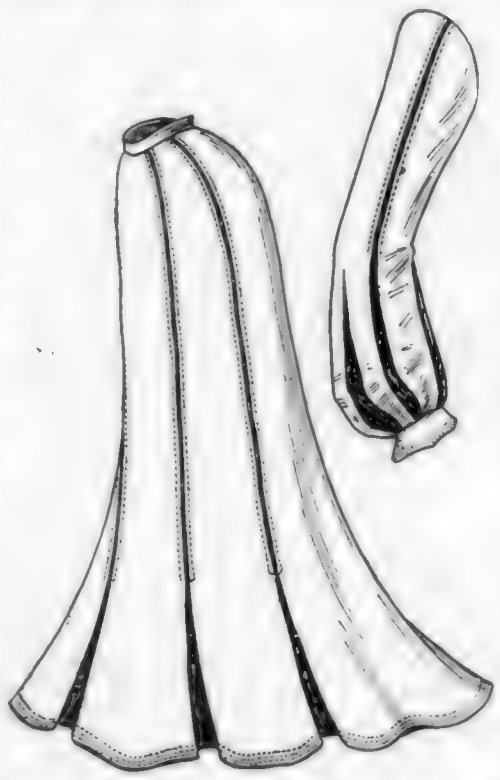
Such an accessory would be chic with a dark blue gown, or it could be worn with black, infusing a touch of color into the somber tone.

A collar fashioned on the distinctive sailor outlines, with long tapering ends extending to the waist line is readily adaptable to any blouse, and a particularly pretty development would be in coffee colored filet net appliquéed with scarlet or blue silk scrolls, worked in white or black. The standing collar should correspond in decoration, and support turnovers that are elongated in front in a manner suggestive of postilion tabs.

As for belts, trim, narrow styles obtain, widening toward the center of the back. These may be of plaid silk, in crush effect, or of black moiré stitched in white, or velvet studded with steel beads, according to individual taste, but it should be remembered that a deep belt or girdle exaggerates the bulkiness of the waist line, and a narrow one removes it.

Too many women become slaves of prevailing fashions without considering the becomingness of the fad, or their inadaptability to it. Stout women should accentuate the waist line, lengthening it to the fashionable depth which slopes artistically toward the front, and by no means should they ever be tempted to adopt a wide girdle or belt, for only they themselves suffer for the consequences.

The resurrection of an old style has brought contrasting colored linings into vogue for dresses; for instance, a blue skirt may be properly lined with scarlet, light green, or burnt orange, black accordingly or with white, gray with white or any delicate harmonizing shade, and so on, indefinitely, care being alone directed to selecting colors that unite satisfactorily. Pipings to match the linings are appropriate and the motifs of the gown should have a suggestion of the color scheme adopted.



Cuffs may be of any unique shaping or cut, and be in style, so whimsical is the reign at present. The conventional straight band cuffs are in the minority this season, for designs of extravagant outlines have replaced them, and are clever imitations of the picturesque Directoire, Louis XV and colonial periods.

* * *

He is happiest, be he king or peasant, who finds peace in his home.—Goethe.

* * *

The only way to shine, even in this false world, is to be modest and unassuming. Falsehood may be a thick crust; but, in the course of time, truth will find a place to break through.—Bryant.

* * *

All true work is sacred; in all true work, were it but true hand-labor, there is something of divineness. Labor, wide as the earth, has its summit in heaven.

—Carlyle.

* * *

A man's nature runs either to herbs or weeds; therefore let him seasonably water the one, and destroy the other.—Bacon.

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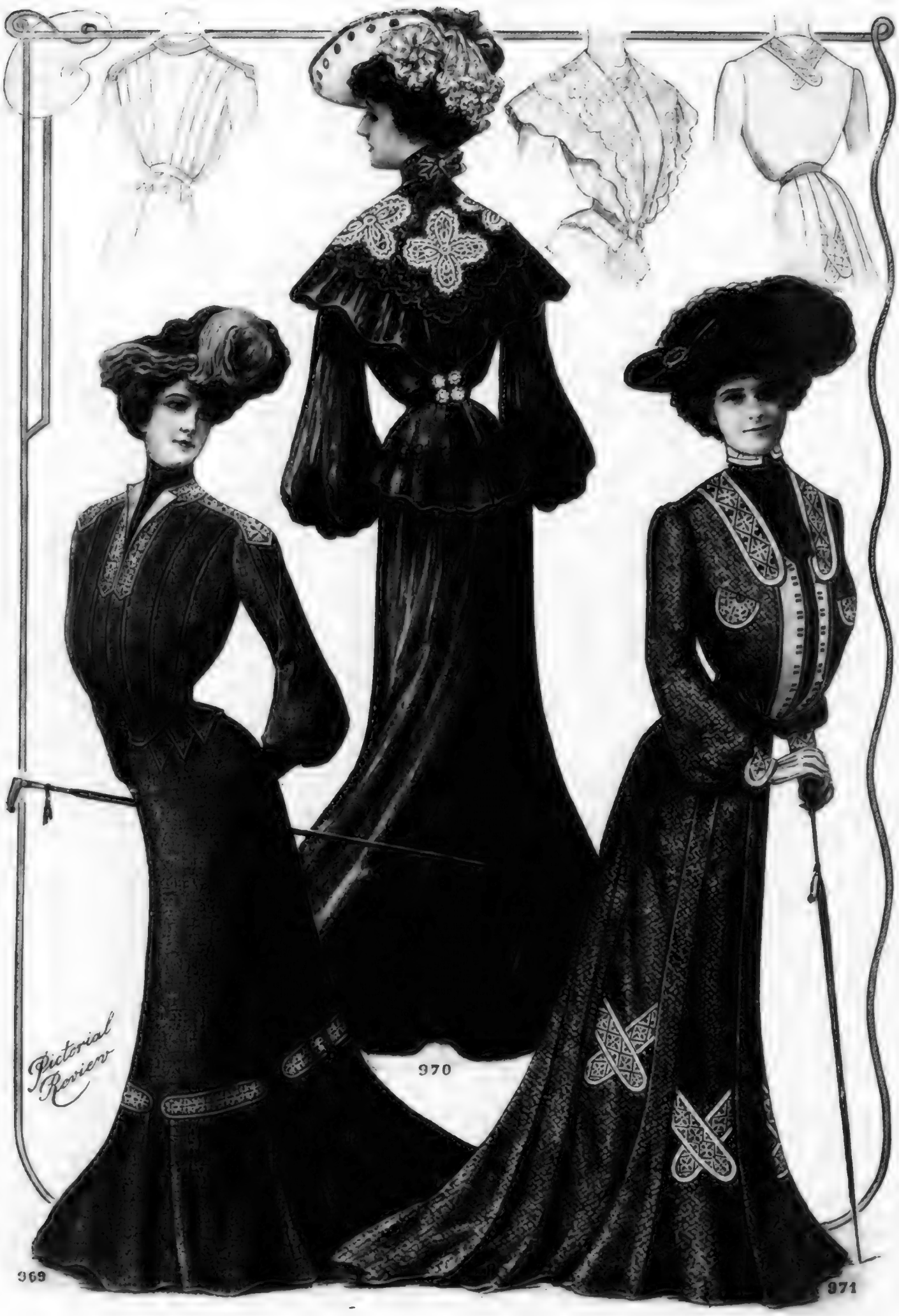
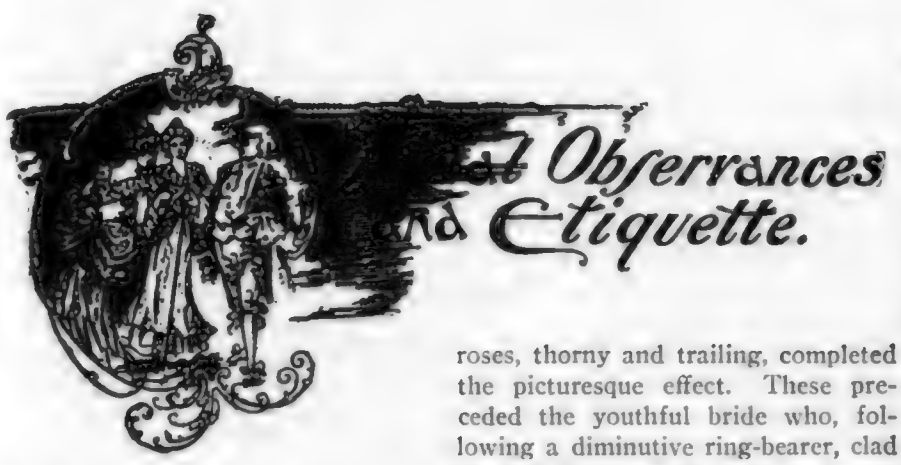


LATE DESIGNS IN CLOTH.

(Described on page 47.)



IT is not so much in the large affairs of life as it is in the trivial little *devoirs* that one betrays her breeding. Primarily, one is taught to speak correctly without making bold invasions on the "King's English," and to conduct herself with the necessary propriety demanded by the ethics of good form. But the latitudes of good form are far apart and broad, and thus one unintentionally infringes on a field not included in the category. Customs are wholly artificial, and one is schooled accordingly, in emulation of the chivalrous Chesterfield's precept that "language is given to conceal thought, not to express it." The worthy ones of the modern school of artifice tell us that nature is vulgar, and to be proper one must be unnatural. Therefore, we have to *learn* to talk, we *learn* to eat, and *learn* how to act, in accordance with the rules of deportment. Yet, despite this training, the best of us is apt to make lapses that are probably much more comfortable, but not permissible. For instance, the soup is taken from the wrong side of the spoon; the bread broken off in large pieces, instead of the small morsel prescribed by etiquette. It is not necessary to reiterate that peas should always be eaten with a fork, as, indeed, should all vegetables, even served with their own liquor, with the one exception of corn on the cob. Berry forks and ice cream forks are rapidly supplanting spoons, for cream and sugar are said to destroy the delicate flavor of the fruit, which is now served only with powdered sugar by the fashionable hostess.

Simplicity is the key-note in all these customs, fashion not sanctioning elaboration or lavishness. In weddings, the extravagant exhibitions that were formerly required have become hopelessly out of fashion. For church weddings, decorations of palms and ferns are sufficient with a chancel bell of lilies or roses. Smilax forms a pretty trimming for the pillars, and also for the altar. The fashionable wedding now occurs in the daytime.

A wedding that recently took place had many admirable features. The four bridesmaids were gowned in simple white mull frocks with short, quaint waists, straight gathered skirts and sashes knotted in Greenaway bow and ends at the back. Large drooping leghorns tied under the chin with soft mull ties, and trimmed with wreaths of ragged pink roses, thorny and trailing, completed the picturesque effect. These preceded the youthful bride who, following a diminutive ring-bearer, clad in pink Swiss, with a huge basket of pink roses in the center of which reposed the golden circlet, walked up the aisle unattended. The bridal gown was of sheer, filmy white silk muslin, in Empire effect, with a deep belt or stomacher of old Honiton lace, which also formed the long-shouldered yoke and tops of the sleeves. Silk mitts were used, and the veil of tulle was caught in place with a pearl sunburst, the groom's gift. The viands served at the collation folowing the ceremony and reception were refreshing and satisfying without being heavy. Claret cup was used for toasting the bride, and salad, boned fowl, thin sandwiches of cheese, chopped olives, nuts and deviled meats, with ices, fancy cakes and coffee comprised the ménu.

Fans or fluffy muffs of chiffon are now carried by bridesmaids in place of bouquets. Shepherds' crooks, tied with bunches of roses and ribbon, in pink, pale blue, or red, are often carried in inimitable Watteau fashion.

It is not necessary to call after an At Home, for such functions are supposed to take the place of the numerous visitations to and fro between the hostess and her guests, and in leaving cards at the time the latter pay all courtesy due. There is a fallacious custom that exists in smaller towns which requires a call after such affairs. In this event, if one does not wish to set up a different standard, it would be better to adhere to the prevailing customs, and do as others do. Dinners, of course, require a call, and likewise do card-parties and entertainments of similar nature.

If we look around us and note how much the happiness of the kindhearted and the cultivated, their comfort and their peace of mind even, depend upon the manners and the habits of those with whom they come in contact, the clue will be given to the vitality as well as to the importance of the interest which the most highly cultivated minds of all ages have shown on the subject of manners.

* * *

Character is higher than intellect. A great soul will be strong to live, as well as strong to think.—Emerson.

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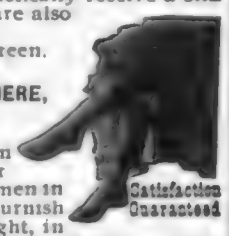


If you have tried our SILK-E STOCKINGS in Summer you will want them this Fall and Winter. These stockings are furnished both for men and women in open work and plain, all standard colors. We also furnish stockings in cotton or lisle, light and medium weight, in black, gray, pink, red, and sky-blue (outsizes in plain black only). They are guaranteed first quality, fast color and very durable, and will be sent postpaid upon receipt of **30 cents per pair.**

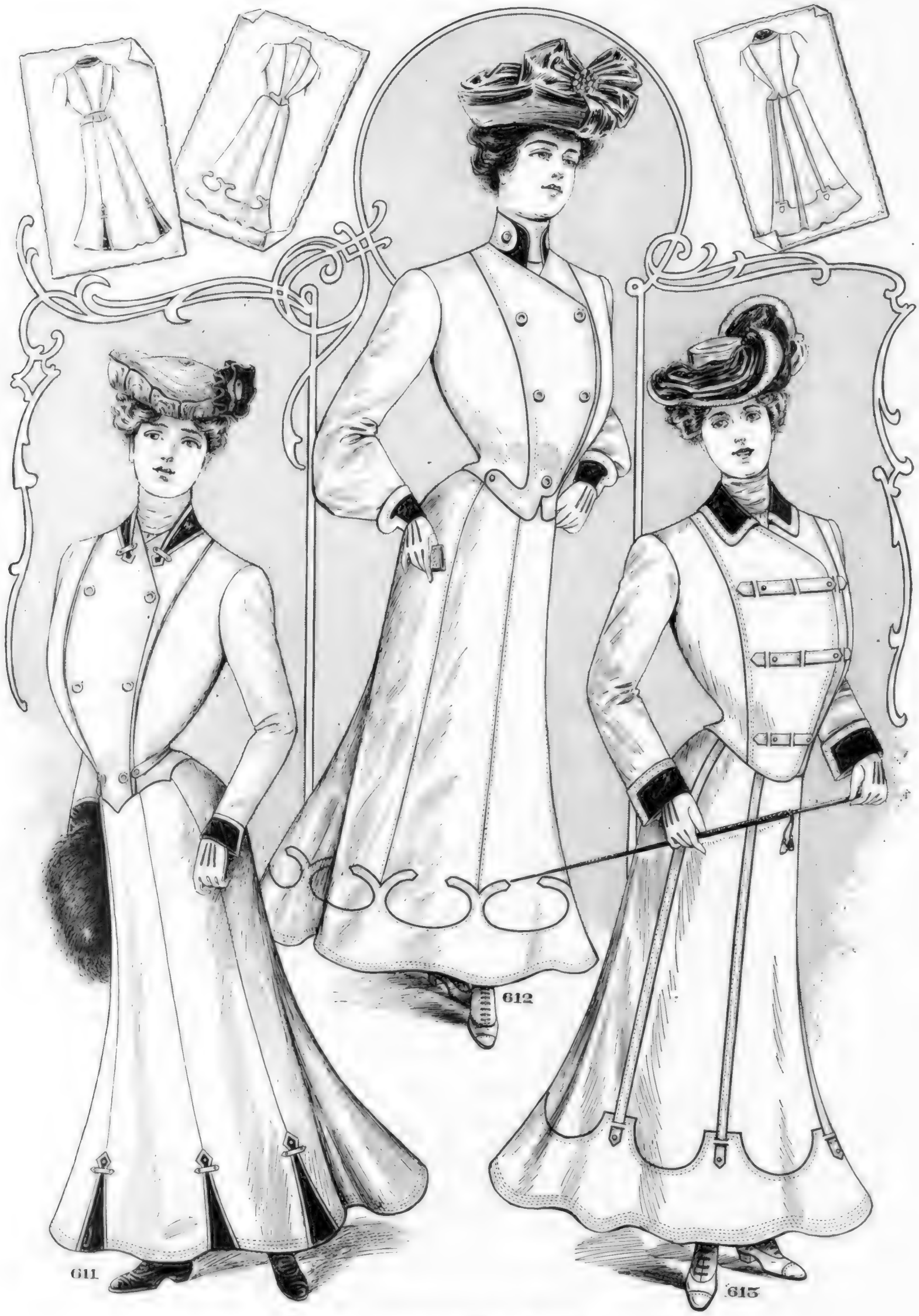
Postage stamps accepted.

If you have seen our

SILK-E BRAID BELTS

you will also want to wear one. They are made of very fine black braid with very handsome buckles in front and back; **sent postpaid for 50 cents.** Buckles furnished separately (to be used with your own belting) for 30 cents postpaid.

The SILK-E MFG. CO., 774 PARK ROW BLDG., **New York**
COLDITZ & CHRISTIAN, Props. **AGENTS WANTED**



FOR PEDESTRIAN WEAR.

(Described on page 47.)

THE APPLE OF PARIS

THE milk bath has many devotées among women of fashion. This luxurious accompaniment of the toilet owes its origin to the vanity of Ninon de l'Enclos, a favorite of one of the frivolous Louis of France, who made her daily ablutions in the lacteal fluid.

The peculiar qualities of milk are said to be highly conducive to a perfect condition of the skin, and arrest the formation of wrinkles, that enemy of beauty. It was Gautier who said that the smallest wrinkle might serve as a ground for the greatest love.

Be this as it may, at all events no woman can be blamed for wishing and trying to preserve her looks, and certainly there is nothing reprehensible in aiding the cause by a judicious care and consideration of her best points.

The skin demands nutriment just as much as the body. If any one doubts this assertion she has only to experiment as did the beautiful Jersey Lily, Mrs. Langtry, with applications of thinly-sliced raw veal placed over the face and bandaged securely for one hour. The result is astonishing. When a contusion leaves the skin discolored, the doctor recommends raw veal, to supply the necessary stimulation and nutriment. The analogy holds good for the cuticle in general.

For the uninitiated, a word, perhaps, in explanation is advisable. A preparatory process of cleansing the pores with moderately warm water, a pure, unscented soap, and a good complexion brush is necessary. A teaspoonful of peroxide of hydrogen in the water assists in the result. This surcharged form of gas, which many readers may regard unfavorably, owing to its association with "chemical blondes," has now been adopted universally in place of carbolic acid because of its antiseptic properties, even in hospital work. For daily usage, it is highly commended for whitening and curative effects, and unlike most of these preparations, leaves no deleterious results.

Unscented soap should be substituted for those of odor on the toilet table, for the latter, because of their component parts and the necessary alcohol which must be an ingredient of the perfume, makes the skin dry and removes the required oil essential to its preservation.

Too much cannot be said against the promiscuous use of powder, as a destroyer of the skin. Even the most refined rice powder shows its reprehensible effects when used daily. For those who suffer from unpleasant oiliness of the skin, almond meal and pulverized orris root mixed in linen bags will be found satisfactory for dusting the face lightly.

The true gentlewoman clings to the delicate, pervasive fragrance of orris root and sandalwood, with a fidelity that none of the liquid perfumes can shake. Diminutive blocks of sandalwood are obtainable at the druggists, for trunks, handkerchief cases and the bureau drawers, and she can fashion with her own deft fingers dainty sachets of China silk or sheer India linen for the orris root for her wardrobe. Modistes are now providing waists when they turn them out of their shops, with bags of sachet powder secured at the bust. This idea is assuredly thoroughly feminine and attractive and can be carried out at home.

The aroma imparted by the silken skirts of a pretty woman is her hallmark. The fad of perfuming among the *grandes dames* of the Four Hundred has reached a point where oriental extravagance of purse and fancy beggars the chemist's art. From the delicately scented bassinette and sheer baby linen, redolent of Florentine orris, to the ball-room where the frou-frou of smart femininity exhales a subtle fragrance, the costly craze for perfume devices finds expression in numerous conceits.

It is said that the Countess Castellane has carried an idea of French perfumes to a fanciful extreme, in lining her trunks with perfumed flannel and strewing scented amulets stamped with the Castellane crest among her gowns and lingerie.

White violets continue to be the distinctive perfume of the ultra-fashionable, although Her Grace, the Duchess of Marlborough, has created a vogue in London for jasmine, which has been appropriated as well by New York women.

Mrs. George Gould has had a gown scented with jasmine by a process that represents the epitome of expenditure.

Mrs. John Jacob Astor has a collection of perfumed lamps, which burn with some characteristic fragrance in different rooms. Peau d' Espagne, which means literally "Skin of Spain," is utilized in the Moorish library; a breath of sandalwood permeates the Turkish smoking room, and, in her own apartment there is the exquisite scent of fresh violets.

Mrs. Ogden Mills' peculiar fad is beautiful linens, and her famous napery is kept fragrant with thyme and carnations, the linen closets exhaling refreshing odors of good old-fashioned lavender.

Max Nordau calls the perfume faddist a "Nosophile," which is certainly not a flattering epithet. There is more or less confirmation of his criticism in the fact that a noted physician of New York has discovered among his wealthy clientèle certain women who have paralyzed the olfactory nerves of their patrician noses by the intemperate indulgence in oriental odors.

The care of the hair is an important item of the toilet, and daily attention should be devoted to it. Authorities on the subject say that too vigorous brushing and combing have a pernicious effect, loosening the hair from the follicles, and only causing an annoying irritation of the scalp. Washing once in three or four weeks is all that is necessary, as the alkaline properties of water consume the oil of the scalp, producing unnatural dryness and harshness. Sun baths are excellent for stimulating the vigor of the hair, and should be made an accompaniment of the treatment. Avoid the use of heavily scented soaps or toilet waters in the shampoo.

A charming custom prevalent among women of super-sensitiveness in traveling, is to carry with them dainty pillows of down, as a substitute for those provided in the Pullmans. These articles are covered with fine linen, embroidered with the owner's monogram, and if desired an inner covering of delicate blue or pink wash silk may be used for coloring. A pillow of this order makes an appreciated present for the traveler, and the dimensions should be made to comform to the limited space of the suit case. The argument appeals to any one of refined habits since, despite their daily changes, there is more or less contagion in feathers. It reminds one of Sara Grand's and the liberal Ouida's ancient controversy on the evils of the modern sleeping-car, but nevertheless, there is more satisfaction in knowing the history of the pillow, and its owner's state of health and habits.

* * *

CLOVER.

Horns of honey, lying low,
Scenting all the winds that blow;
Homely heads and crimson lips,
Whence the bee, their lover, sips
Sweets of clover.

God in Heaven grant to me
No gem-starred eternity—
Only, o'er the bridge of Death,
Earth's damp fragrance, Earth's sweet breath,
Born of clover.—Exchange.

A Skin of Beauty is a Joy Forever.
DR. T. FELIX GOURAUD'S
ORIENTAL CREAM, OR MAGICAL BEAUTIFIER,

Removes Tan, Pimples, Freckles, Moth-Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. On its virtues it has stood the test of 54 years—no other has—and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayre said to a lady of the *haut-ton* (a patient): "*As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations.*" One bottle will last six months, using it every day. **GOURAUD'S POUDRE SUBTILE removes superfluous hair without injury to the skin.**

FERD. T. HOPKINS, Prop'r, 37 Great Jones St., N.Y.
For sale by all Druggists and Fancy Goods Dealers throughout the U. S., Canadas and Europe.
Also found in N. Y. City at R. H. Macy's, Wanamaker's, and other Fancy Goods Dealers.
☞ Beware of Base Imitations. $1,000 Reward for arrest and proof of any one selling the same.

LAIRD'S BEAUTIFIES THE COMPLEXION
BLOOM OF YOUTH

PRODUCES
CLEAR, SOFT, SMOOTH AND BEAUTIFUL SKIN.
HAS BEEN IN USE OVER 50 YEARS.

Millions of Society Ladies, Actresses, Opera Singers, and in fact every woman who desires a smooth, white, clear complexion has used it as a daily toilet. All Imperfections, Discolorations, Tan and Freckles disappear on one application. Price 75c. per bottle. Sold everywhere. If not at your Druggist or Fancy Goods Dealer, address
GEO. W. LAIRD, 195 Greenwich Street, N. Y.

ESPEY'S FRAGRANT CREAM

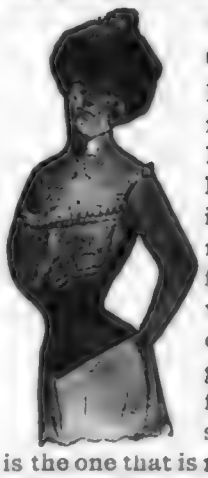
will relieve and cure chapped hands, lips, rash, sunburn, chafed or rough skin from any cause. Prevents tendency to wrinkle or ageing of the skin. Keeps the face and hands soft, smooth, firm and white. It has no equal. Ask for it and take no substitute.

Samples of Espey's Toilet Powder

and book, "Fortune Teller by Cards," sent FREE on receipt of 2c. to pay postage.
P. B. KEYS, Agt., 111 So. Center Ave., Chicago.

THE LADIES' FRIEND. 25c
HOPKINS' BLEACHING GLOVES.
Made from select glove stock in Black, Wine, Tan and Chocolate. Just the thing for House-cleaning, Gardening, Driving, Wheeling, Outing, Golf, etc. Give size of kid glove worn. Write for terms to Agents.
HOPKINS GLOVE CO., 37 Apollo, Cincinnati, O.

CORSETS MADE TO ORDER



"THE TODD CORSET"
made to measure only.

New designs in straight front, low bust, long hip effects. The waist line can be lowered two inches and the abdomen and hips reduced from two to eight inches with perfect safety and comfort. This corset gives the true military figure. The only corset that *can* fit properly is the one that is made from the wearers' individual measurements.

ELASTIC STOCKINGS AND ABDOMINAL SUPPORTERS WOVEN TO ORDER.

Send for Catalogue C and directions for self measurements.

AGENTS WANTED.

HENRY H. TODD,
282-284 York St., New Haven, Conn.

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Mohair Felt. Trimmed with narrow velvet ribbon and quill. All colors.

The main items in millinery are low, flat crowns, and broad brims, with decorations of wings, birds, plumes, and breasts. Velvet is used in quantity for trimmings, and flowers are displayed on hats for exclusive wear.

Fine Fur Felt. Trimmed with fancy braid and pair wings. All colors.

Hats for school are severely plain, and display bandings of velvet around the crown, with quills for decoration. Plaid or plain scarfs may be used as well, in Tartan silk or velvet.

Brush Felt. Trimmed with velvet and fancy ornament. All colors.

The stylish and becoming side-trimming is particularly well emphasized in this natty hat, and wings and velvet in a rich blending in green and blue are shown, with a crown decoration.

Brush Felt. Trimmed with ribbon and ostrich plume. All colors.

A decided novelty, somewhat on the sailor order, is introduced here with a crown trimming of soft pompons. This hat is essentially correct for street and general wear, and in black, is a fitting accompaniment of any gown.

Brush Felt. Trimmed with ribbon and fancy wings and bound with velvet. All colors.

SEASONABLE HATS

FROM MESSRS. PHIPPS & ATCHISON, 141 to 147 FIFTH AVENUE, NEW YORK.

MODENE

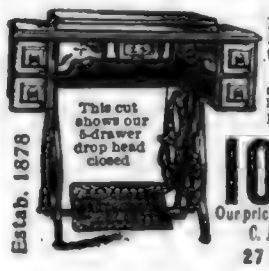
IN COMPOUNDING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We named the new discovery MODENE. It is absolutely harmless, but works sure results. Apply for a few minutes and the hair disappears as if by magic. **It Cannot Fail.** If the growth be light, one application will remove it; the heavy growth such as the beard or growth on moles, may require two or more applications, and without slightest injury or unpleasant feeling when applied or ever afterward.

Modene supersedes electrolysis.

Used by people of refinement, and recommended by all who have tested its merits

Modene sent by mail, in safety mailing-cases (securely sealed), on receipt of **$1.00** per bottle. Send money by letter, with your full address writen plainly. Postage stamps taken.
LOCAL AND GENERAL AGENTS WANTED.

MODENE MANUFACTURING CO.
DEPT. 105, CINCINNATI, OHIO
EVERY BOTTLE GUARANTEED
We offer **$1,000** for Failure or the Slightest Injury.



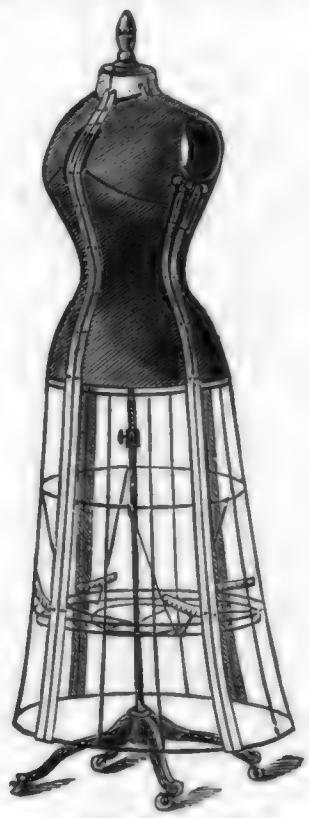
Estab. 1878

BALL BEARING, guaranteed Sewing Machines direct from the factory on easy terms.

Don't think of buying before sending for our illustrated catalogue showing all styles and explains how we sell on payments of

10 CENTS Per Day

Our prices are ½ asked by agents & dealers
C. A. WOOD SEWING MACHINE CO.
27 N. 10th St., Philadelphia, Pa.



Perfection Closed.

DRESSMAKING

of to-day demands the aid of dress forms, whether for the professional Dressmaker or for Home Sewing.

THE PERFECTION
Adjustable Form

can be set to fifty different shapes and sizes, so can be used for all your customers, or for any member of your family. Cannot get out of order, and will last a lifetime.

HALL-BORCHERT DRESS FORM CO.
(MANUFACTURERS)
126 W. 32nd STREET, NEW YORK.
Write for Catalogue showing full line of forms with prices.

Please mention PICTORIAL REVIEW when writing to advertisers.

Correspondence.

Mary H. M.—The following lotion for blackheads is said to be efficacious: Sulphur, 1 dram; eau de cologne, 4 drams; glycerine, 1 dram; rosewater, 6 ounces. This should be painted on the face at night with a camel's-hair brush, and washed off in the morning with warm water.

Beauty.—An appropriate gift for a man on his birthday would be one of the numerous ebony and silver brushes necessary to the toilet. A pipe-rack of monk's heads, or a tobacco jar in form of a jolly friar in Indian or terra-cotta ware would be suitable as well. You failed to state whether the gown you desire was for visiting or general street wear. Blue and green in mixed effects are fashionable, and plaids are a novelty of the season.

Litterateur.—The quotation you refer to is from the Rubáiyát, by Omar Khayyám. It is correctly appended below:

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread, and Thou
Beside me, singing in the Wilderness.
Oh, Wilderness were Paradise enow!

Bride Elect.—Why not entertain your girl friends with a progressive dinner? and since you are having but seven, the same number of courses could be easily carried out. Have the table decorations in American beauty roses, with Battenberg centerpiece and plate doylies over this brilliant color in broad satin ribbon bands crossing the table in the design of a Roman cross. The plate cards for the covers should be in red bearing each guest's name, and accompanied by a single rose. A simple ménu to correspond with the general color scheme is given here:

Oyster cocktails (with tabasco sauce).

Tomoto bisque soup.

Baked salmon with Indian relish and potato balls.

Roman punch (colored with raspberry and served in fancy red bonbon cups).

Roast fowl, with stuffed red peppers and currant jelly.

Waldorf salad (composed of chopped nuts, apples and celery) with mayonnaise salad tinted with fruit coloring.

Ices in form of American beauty roses for dessert.

Coffee could be served in the parlor by the hostess, after dinner.

Two Boys.—Although etiquette demands that a girl should precede a boy downstairs, it seems to be a custom that is more honored in the breach than in the observance. Give your school friend a dainty book of any of the poets; Tennyson would be appropriate, or Longfellow, Keats, or any favorite of your own.

Allen Rug Weaving Co.

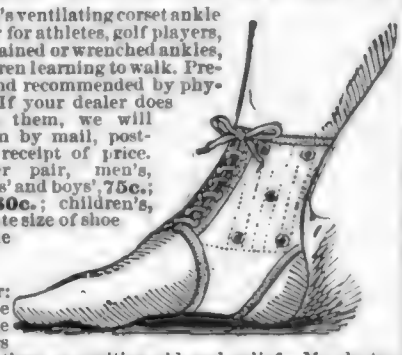
Rugs Made of Your OLD CARPETS.

Utilize your old carpetings. Ingrains, Brussels and pile carpets are used; old rugs and cotton goods cannot be used.

RUGS MADE ANY SIZE.
Write for circular.
ALLEN RUG WEAVING CO., 420 Pearl St., Buffalo, N. Y.

WEAK ANKLES

Nathan's ventilating corset ankle supporter for athletes, golf players, weak, sprained or wrenched ankles, and children learning to walk. Prescribed and recommended by physicians. If your dealer does not keep them, we will send them by mail, postpaid, on receipt of price. Price per pair, men's, **$1**; ladies' and boys', **75c.**; misses', **60c.**; children's, **50c.** State size of shoe and ankle measure.



Dear Sir: I have worn the supporters and find them a positive aid and relief. My doctor recommends them.—MRS. ROMAINE, 310 W. 129th St., New York.

B. NATHAN, Dept. Z, 82 Duane Street, New York

H. & H.
PNEUMATIC BUST FORMS

"Nature's only rival; they mark the end of padding." Eagerly welcomed by refined women of society and the stage in Europe and America. **Positively a revelation** Inflated by a breath, adjusted instantly, with or without corsets, take any and every shape, conform to every position and movement; **impossible to detect** with any costume. **Durable,** delightful, healthful; weight 1 oz. **Give style** to any figure. A support to mothers. Pronounced by an eminent woman "more an inspiration than an invention" Write for interesting pamphlet with illustrations from life; mailed in **plain sealed** envelope for two cent stamp. Address

HENDERSON & HENDERSON, Dept. Y2, BUFFALO, N. Y.

MME. CAROLINE'S three weeks' home treatment for $1.00 to all Ladies that have never used her wonderful Ne Plus Ultra Face Beautifier and Flesh Food.

There are so many injurious and useless preparations sold that I feel I must give Ladies a fair chance for little money to try the only reliable Wrinkle Remover, and permanent Face Beautifier. I warrant the complete removal of liver spots, freckles, tan, pimples and wrinkles.

I am the sole and exclusive agent for the Parisian Royal Windsor Gray Hair Restorer in America. It is not a dye. You are not obliged to select from 8 or 9 shades a color that will never match your own hair. I am certain there are over 150 different shades, and my wonderful Hair Restorer restores them all if it is only applied to the gray roots; it also restores bleached or faded hair and promotes a new growth. Send for sealed circulars and testimonials mailed free to any address. **Mme. Caroline, Face Specialist,** Parlors, 219 Sixth Avenue, New York.

WOOLEN

FROM LOOM TO WEARER

Express Prepaid.

If you have always bought cloth at a store, TRY THE MILL, where it is made, and have a revelation.

No middlemen—only our mill profit to pay.

We make cloth for all outer apparel purposes, for women, men and children.

Write for free samples and booklet, "Good Cloth," stating what garment you wish to make.

AS A SPECIAL OFFERING we will deliver free at any express office east of the Missouri River and north of Tennessee:

ONE skirt length to a customer, of our 50 inch fabrics, as follows:

For $3.00, 3 yards of Black or Medium Blue, heavy weight, rough, all wool Worsted Cheviot, or

3 yards fine Black all wool Broadcloth.

For $4.00, 3 yards 52 inch Fine Black all wool Worsted Venetian.

If more is required, add to your remittance in proportion, but not more than one dress pattern will be sent to a customer.

For points beyond add 10c. per yard.

Passaic Woolen Company
Mills, 25 South St., Passaic, N. J.

CLOTHS

American Beauty Massage Cream

Insures that beautiful, white, clear complexion coveted by every woman, and is a pure, fragrant cream that will eradicate wrinkles and leave the skin soft and smooth. It is made after the formula used in one of the largest laboratories in France with which Mr. De La Claire was connected for years. The Cream (put up in pretty delft jars) is all we claim for it, and this, in connection with our American Beauty Skin Food, American Beauty Poudre de Riz and American Beauty Skin Soap, forms a complete line of treatment. A sample of the Cream, also full information, will be sent on receipt of 10 cents to cover postage.

F. DE LA CLAIRE CO., Goshen, Indiana

ROSALIND SHIRT WAIST AND BELT... ADJUSTER

Absolutely no Pinning Required

"Can't dress without it" is what every woman says who wears it. Buy one and enjoy the satisfaction of being securely dressed at all times. No alteration of skirt required—simply turn in band. This gives the fashionable curve. The **Plain Adjuster** is used with belt of any material. The **Jeweled Adjuster,** designed exclusively for ribbon belts, is similar to **Plain Adjuster** only that center hook is ornamented, which takes the place of buckle or pin. Made in half a hundred different designs. PRICES:

Plain Adjuster in black, nickel or brass.....25 cents
Jeweled Adjuster, brass or oxidized.....50 cents

Prices on Adjusters in gold and silver on application.
Sold at Dry Goods stores or
THE ROSALIND CO., - - BUFFALO, N. Y.

UP-TO-DATE COTTAGE

A pleasant arrangement. Good design for 25 or 40 foot lot. Cost all complete, furnace heat, $2,300.

IF INTERESTED in above design send 2c. stamp for large figured floor plans and view and 16-Design Booklet. **I will** scale up and put into practical shape **your own ideas,** on approval, of a home **if plans are desired,** giving estimated cost and cost of plans. SEE list of my six classified books, full of good practical designs. Select book as to cost of house desired.

Book No.		
6 has 56 designs	from . .	$250 to $1,500
7 has 57 designs	from . .	1,600 to 2,500
8 has 54 designs	from . .	2,600 to 3,500
9 has 30 (12 stables) designs.		3,600 to 10,000
10 has 37 (20 one story),	.	450 to 3,000
12 has 45 (Colonial New),		1,200 to 5,000

Views, plans and estimates to each. Price, books, **$1** each; any two, **$1.50**; four, **$2**; five, **$2.50**; all six, **$3.** Booklet of 30 sample designs. "How to Start Right and SAVE MONEY," 25c. (silver). All prepaid. **D. S. HOPKINS, Architect, Dept. I, Grand Rapids, Mich.**

Please mention PICTORIAL REVIEW when writing to advertisers.

SATIN-CLOTH COATS.

(Described on page 47.)

The House Wife

CANNED goods of all kinds should be emptied from the cans as soon as they are opened. Fermentation is certain to set in, in case of exposure to the air.

* * *

Salted peanuts are a delicacy easily made at home. Take one quart of the nuts, shell, separate from them all particles of the outer shell; then put them into a flat, shallow pan in which has been poured one teaspoonful of melted butter. Salt generously from time to time with a shaker, and stir occasionally, allowing the nuts to brown. For serving, a cut-glass leaf forms a pretty accompaniment.

* * *

Brush the bottom crust of a fruit pie with the white of an egg and it it will not be soggy. Inexperienced housewives make the mistake of filling the crust to the brim, forgetting to allow for the necessary expansion of the dough and the juice of the fruit.

* * *

A clever imitation of the popular Flemish oak, now so fashionable for the dining-room as well as for the hall and library, is obtained in staining old pieces of crude wood furniture, after first sandpapering them, with Flemish oak stain. Disused sideboards, or old cane-bottomed chairs may be transformed into objects of art, the latter being reseated with imitation leather in forest green or Venetian red, and studded with brass nails. The stain may be purchased at any paint shop.

* * *

An unfailing remedy for smallpox is said to be one ounce of cream of tartar dissolved in a pint of boiling water, to be drank cold at short intervals. It can be taken at any time and is preventive as well as curative. In cases of smallpox, it is never too late to administer, since its properties keep the skin from being marked, and preserve the eyesight. In diphtheria, scarlet fever and other malignant epidemics, taken in the same proportions it is also most efficient.

* * *

A good cough syrup that is positive in its efficacy is glycerine mixed with rock candy, raisins and bromide of ammonia, the latter being obtained at the druggist's. A teaspoonful of bromide of ammonia mixed in a tumbler of water will cure congestion of the lungs, hoarseness and colds in the chest. The powder should be dissolved and a teaspoonful of the mixture every hour is prescribed.

* * *

Dried orange peel allowed to smoulder on a piece of red hot iron, or on an old shovel, will kill any unpleasant odor in existence, and leave instead a refreshing fragrance. Lumps of pumice stone, not the smooth blocks, saturated with oil of lavender and placed in a room for a few minutes will impart a delightful atmosphere.

Housewives of to-day are emulating the customs of our colonial dames by packing away the bed linen amid leaves of dried rosemary, or sweet lavender. These two old-time herbs are said to prevent moths and other household pests.

* * *

According to a medical journal, the best thing to do when too weak to carry anything through is to go to bed and sleep as long as possible. This is the only recuperation of brain power, the only actual recuperation of brain force, because during sleep, the brain is in a state of rest, in a condition to receive and appropriate particles of nutriment from the blood, which take the place of those consumed by previous labor, since the act of thinking burns up solid particles, as every turn of the wheel or screw of the steamer is the result of consumption by fire of the fuel in the furnace.

* * *

Red is still in fashion for wall papers, and at least one room in this brilliant, cheerful color should be included in the house. Either the dining-room or library recommends itself for this, especially the former, and the carpet or crumb rug under the table should follow the same general shade. A delightful bit of contrast is obtained in wall decorations of delft plates, or in "old blue." If one is clever with oils, she may achieve wonderful results with her brush and disused platters that are put aside because of ruining in ovens. Paint first with a thick coat of Chinese white, and let dry for one day, since china lacks the absorbing qualities of wood or canvas. Trace lightly in Prussian blue the outline of a Dutch scene, making the perspective of water with a ship, and in the foreground a windmill. Emphasize the shadows with a generous depth, and shade carefully, touching up the high lights on the various objects, remembering that the secret of the success lies in its breadth of treatment, i. e., lack of detail. Copies of the familiar heads of Rembrandt and his wife are recommended, also, for picturesqueness, and bits of ocean with sailboats respond admirably in these blue representations.

* * *

Attar of roses makes a delightful pungency for the rose jar, and left opened in a room for any brief length of time, will impart a ravishing, spicy, odor. Prepare as follows: First scatter a layer of rose leaves in the bottom of the receptacle, cover with salt, and spread thickly over this whole cloves, and stick cinnamon; pour over all one pint of alcohol and cover. Let stand undisturbed for one week, when the process will be finished. Do not leave the rose jar uncovered, except for brief intervals, as the perfume escapes and is easily exhausted.

* * *

THE MARGUERITE BRACELET.

One of the prettiest and most original novelties is to be found in the Marguerite Bracelet, which is self-adjustable and fits any wrist snugly, but at the same time without any tightness, and always feels comfortable and smooth; the joints do not wear loose, simply because there are none, and consequently there are no repairs and nothing to get out of order. It will last a long while, and is very attractive and pretty.

In can be had in a variety of very charming designs in plain gold, sterling silver and gold filled, and in all three qualities may be procured either entirely or partly chased, or prettily set with stones.

Every woman will appreciate a bracelet of this kind and will find pleasure in wearing it.

* * *

IMPORTANT ITEMS.

Again this season will plaiting be used on some part of "my lady's dress," and as the best plaiting must always be used, we can safely recommend you The Manhattan Dress Plaiting, Cleaning and Dyeing Works, 201 Eighth avenue, New York. Their facilities are such, that it enables them to do the best work at the lowest prices and to ship all plaiting finished the same day it is received.

Their Cleaning and Dyeing Department needs special mention, as you can have feathers dyed and curled in the latest and most improved methods and their prices for Dry Cleaning and Dyeing are very low.

They also keep a complete line of dressmakers' and ladies' tailors' supplies, including laces, satins, silks, whalebone, canvas, hair cloth, etc.

In conclusion wish to state that should you desire the best of everything, we would advise you to go to The Manhattan Dress Plaiting, Cleaning and Dyeing Works.

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An Invalid's Stand, Easel, Reading Stand, Book Rest, Music Stand, Card Stand, Sewing Stand, Drawing Board, all in one handsome piece of furniture. Compactly folded; shipped in box 24x21x2 3-4.

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SOOTHING SYRUP
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Twenty-five Cents a Bottle.

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Will send a valuable forecast of your life and a unique gold laid Scarf-pin set with your Birth-stone to all who send date of birth and 10c. to J. THOMSON, DEPT. 97, KANSAS CITY, MO.

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JACKSON'S CHICAGO TAILORING INSTITUTE, 209 State Street, Chicago, Ill., established 1880. Will give a course of instructions by mail free to all ordering our new **Skirt Rule** or our great tailor system, **The "Franco-Prussian Mode"** (the World's Fair prize winner) within 30 days. Ladies interested in pretty, perfect-fitting garments should take a course in cutting, designing and dressmaking. It will fit you for a paying position or high class work. Mothers, give your daughters a chance.

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1547 Michigan Ave.
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CONCEITS IN LINGERIE.

(Described on page 47.)

IN MOTHERLAND.

AN INEXPENSIVE LAYETTE.

COMMON sense reigns supreme now-a-days in the preparation of a wardrobe for the newly-born. In a past decade, a fallacy existed to the effect that there must be an elaborate outfit prepared, yards of perishable laces consumed in decorating and trimming the fine muslins and linen, and a lavish outlay indulged in for the first dresses of the new arrival. Hygiene has done away with the ruffles and frills, and relegated all but durable garments to the background. Of simple construction are these diminutive articles of apparel, and fashioned to withstand the repeated tests of laundering. For that reason, all superfluous adornment is dispensed with to the exclusion of any but a sparing introduction of such excellent wash laces as torchon, Medici and Valenciennes.

Good, lasting material should be selected for the six long dresses or night robes, for it must be remembered that these may be cut down to make the first short dresses when baby begins to creep and crawl.

Plain styles are to be preferred to those in trimmed effects, and in cutting, the sleeves should be allowed a good inch too long, to meet the changes necessary to the infant's growth. There is no provision to be made for the neck, for a baby's neck reduces from birth, growing smaller instead of enlarging.

Six petticoats, finished with simple hems, should be supplied, the bodices of which should button in front. Two pinning blankets, one dozen napkins and two bands should accompany them.

Dainty little house sacks are essentials, owing to draughts and sudden changes of temperature. For this purpose, soft pale blue or white flannel may be utilized with buttonholed edges, or a simple hem embroidered in French knots. As a matter of fact, delicate colors should be avoided owing to their being so easily soiled, but red or gay fabrics seem so utterly inappropriate for these frail little exquisites, that one does not care to compromise on utility.

Zephyr bootees, which can easily be crocheted at home, are a necessary item, and at least three pairs should be provided.

A long coat or cape is imperative for the little one's constitutional, and white cashmere and Bedford cord are fashionable textiles. Generally, the wraps being of the box-coat order with a circular cape and collar, a lining of blush pink silk is used to supply radiance and a hint of color prettily showing through the meshes. A hood of soft, white silk embroidered in self-color and lined for protection is a useful adjunct of this nominally-priced layette.

No matter on what limited financial basis the household is conducted, some provision should be made for the child in setting apart a special room in which its toys may be kept and its special needs considered.

A certain expenditure of energy is necessary to good health, and it is only by activity that the muscles grow strong, the flesh becomes firm and the faculties expand in proportion.

If there is no other space available, utilize the attic, for its height gives it the best advantages in air and sunlight. There are so many clever designs in wall-papers now offered for nurseries that one has only to exercise a personal taste in the selection. Some of the ingenious patterns are in representation of the frolic of the Brownies, in inimitable Palmer Cox style, and the rhymes of Mother Goose are embodied in wonderful colors. The latter, perhaps, offers the most diversions, illustrating as it does different scenes in succession, and thus enchaining the interest. The memorable walk of little Red Riding Hood through the forest, with the guilty wolf's hypocrisies are shown, and Goldi-locks with her three persistent bears.

Adopting the Mother Goose paper one can well dispense with pictures and afford to carry the paper up to the ceiling without a frieze or molding to interfere. The ceiling itself should be kalsomined white, to give the proper contrast, and the woodwork painted white to match.

Double shades at the windows are advised to meet the exigencies of the summer and winter, in softening the glare and in excluding the heat. Curtains had better be dispensed with, for they are only a catch-all for dust; if preferred, however, simple dotted Swiss curtains that extend only to the sill may be adopted and tied back with wash cords. The windows are excellent abodes for canaries, the cages hung high out of reach on the frame where they can be swung into light or shade.

Children are universally fond of the chatter and trilling of birds, and a proper consideration of these helpless little specimens of the feathered tribe can be thus instilled into their minds by teaching them to care for them in their wants, and be fostered.

Painted floors are much to be preferred to carpets, and some inexpensive rugs may be spread over them. Matting may be adopted, if desired, as a means of lessening the noise of their play, and the furniture should be of the simplest, consisting of a couch with denim covered cushions, some small rocking chairs, and one or two straight-back chairs and stools. A large table that may answer the purpose of tea, or serve as the receptacle for scrap-books, paste-pots, etc., when a pasting party is in progress, is another necessary object.

A form of entertainment much enjoyed by the juvenile mind is a "soap-bubble" party, and the contingent preparations do not entail much labor. Provide each little guest with a penny clay pipe and a tin cup of soap-suds. Let each draw a certain number, ranging from one, and as the number is called by the judge of the committee the competitor steps forward and plies his skill. There may be first, second and booby prizes of trivial value offered, to keep up interest in the contest, and some appropriate article may be selected for the purpose.

Infants are as much alive to the keenness of thirst as adults, and a teaspoonful of water at frequent intervals prevents much useless fretting. Their positions, too, must be changed frequently, and their comfort considered as carefully as that of their elders, for these bits of helpless humanity are extremely sensitive, and alive to the cravings of nature.

* * *

"Why, Johnny," said a mother to her 4-year-old hopeful one Sunday evening, "you have said your prayers over seven times. What did you do that for?"

"So I won't have to bother about it any more this week," replied Johnny.

* * *

TO LADIES ONLY.

The wish to be beautiful is predominant in every woman, and none can say she does not care whether she is beautiful or not. Dr. T. F. Gouraud's Oriental Cream, or Magical Beautifier elicits a clear, transparent complexion, free from Tan, Freckles, or Moth Patches, and so closely imitating nature as to defy detection. It has the highest medical testimony as well as professional celebrities, and on its own merits it has become one of the largest and a popular specialty in the trade. Ferd. T. Hopkins, Sole Proprietor, 37 Great Jones Street, New York. For sale by all Druggists and Fancy Goods Dealers throughout the United States, Canadas, and Europe.

* * *

FOR WEAK ANKLES.

Many ladies experience considerable inconvenience in walking from weak ankles. To overcome this Nathan's ventilating ankle support will be found to be a valuable aid. It will not only give temporary relief, but in most cases will effect a cure. For children learning to walk it will prevent their becoming bow-legged. The support requires no larger shoe and is invisible with low-cut shoes. For full particulars of this valuable little article read the notice in the advertising column.

"VIYELLA" (Regd.)

FOR FALL FLANNEL SHIRT WAISTS, FOR CHILDREN'S WEAR AND MEN'S GOLF AND OUTING SHIRTS

"VIYELLA" is now in the hands of retail stores in all the newest designs and color combinations for 1902.
"VIYELLA" is stamped on selvedge of every five yards. None genuine without the "VIYELLA" ticket.

BEWARE OF IMITATIONS.

"VIYELLA" in the heavy weight is specially adapted for Golf and Street Costumes.

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This delicate White, Hygienic, Non-Acid Bleach is a Tissue Builder, Skin Food and Great Beautifier. Shrinks enlarged Pores. Nourishes the underlying Tissue, so removes Wrinkles. Increases the Flesh on Face, Neck, Hands and Bust, making it firm, white and soft.
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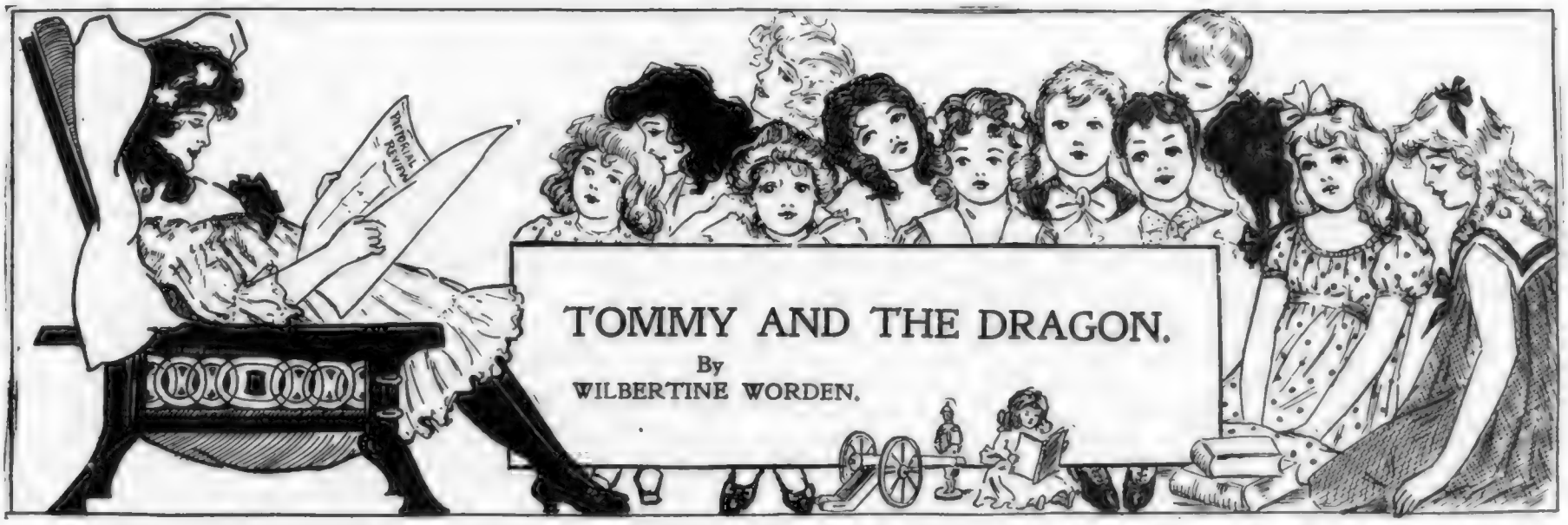
SMART WOOLEN FROCKS.

(Described on pages 47 and 49.)



TOMMY AND THE DRAGON.

By
WILBERTINE WORDEN.

TOMMY was a very naughty boy, so that mamma or nurse or somebody was always saying, "Now, if you do that again, I will have to give you to the dragon."

But Tommy was not afraid, in spite of all the stories of dragons he had ever read or heard of. For, you see, this dragon did not look fierce or ferocious at all, but, on the contrary, quite friendly and merry, as if he had just been doing something naughty himself; and again, he was up very high, being seated on the highest pinnacle of the house, with his long tail tucked under him comfortably, his mouth wide open as if he had just done something he thought very funny—for all the world like Tommy—and his wings standing up jauntily against the sky.

Tommy said he did not see how they were going to get him up to the dragon, if they tried. Besides, he did not believe he was a real dragon. Else why should he stay on top of a house and never come down? If he were a real dragon he could fly; all of the dragons he had ever heard about could fly; and Tommy would looked at his little sister Ethel, and say boldly that he believed the dragon was only wood, and built on to the house. And he would run across the room and kick his feet out jeeringly, and call out loudly, "Dragon, dragon, come and get me. Dragon, dragon, come and get me."

Ethel, who was sick and delicate, and who loved Tommy very, very much, was afraid the dragon would come down and get him, and imploring him not to tempt the dragon, would finally burst into tears. And mamma and nurse and everybody would come and say, "Naughty boy! To frighten your poor little sister so!"

Then Tommy would feel very, very wicked, and he would rush out on the lawn in front of the house and stick his tongue out at the dragon and call louder than ever, "Dragon, dragon, come and get me." And all the people who heard him would say, "What shall we do with this boy?"

But nothing was ever done, and things went on with Tommy as they always had—very badly, indeed.

You would never have suspected by looking at Tommy that he was so naughty. He had round, pink cheeks, big blue eyes, a little, drooping, red mouth, and yellow hair that stood out around his head like a little golden halo. And when he was so young that he still wore dresses, people used to say, "What beautiful little girl is that?"

Then when somebody who knew would answer, "That is Miss Tommy Lane," the people never failed to reply, "What a pity; he is much too beautiful for a boy." Though they never explained why.

Now, when they passed the house and saw him playing on the lawn with Ethel, they only said, "What a regular cherub face that little boy has."

Ethel was pretty, too, but she had dark eyes and hair, and who ever saw a little angel with dark eyes and hair?

The days passed. Sometimes the sky was a deep blue around the dragon, and sometimes it was gray and cloudy, but he sat on his airy perch amidst it all and smiled as if he cared no more for night than he did for day, and, in fact, not very much for anything.

One morning Tommy and Ethel heard a great chattering of birds, and looked up to see a number of them perched on the dragon. Some of them sat on his wings, and some on his neck, and others on his ears, and all were twittering as merrily as if they were talking to an old friend. "He must be a good dragon, after all," said Ethel, "or the little birds wouldn't sit on him that way."

But bad Tommy kicked his feet out boldly toward the dragon and mocked at him and then, not content with this, ran over to the driveway and picked up a handful of pebbles and threw them up in the air. Of course, he could not hit the dragon, he was so short, but he frightened all the little birds away, and the dragon had to sit all alone.

"Very well," said his uncle, who was sitting on the piazza, "just wait until that dragon comes down one of these nights. He sits over the very room where you and nurse sleep, and you will see him before long."

"Ba-a!" jeered Tommy and kicked up a cloud of dust around him so you could hardly see him.

It was the very next day that there came a terrible rain storm. Tommy could not go out at all, and his mamma said it was dreadful to be obliged to be under the same roof with him. She really looked very grave when night came on, and said to his papa that she didn't know what was going to become of Tommy. But Tommy's papa only laughed, and that made Tommy gayer than ever, and he had to be carried off to bed earlier than usual. Upstairs he was worse than ever. He would not say his prayers, and said he didn't intend to go to sleep all night long. And when nurse put him in his little white bed, he kicked the bedclothes off and made Ethel laugh so she couldn't go to sleep, and the last words he said were, "Old dragon, old dragon, come and get me." For in spite of all he said, Mr. Tommy did fall asleep in time.

It was a bad night outdoors. It rained and rained, and then the wind came up. It dashed around the corners of the house, and whistled as loud as it could; it shook the trees and threw the rain against the windows, and toward morning it gathered up its breath, and blew against the house with all its might.

There was a crash and then a bumpety sound as if something were rolling off the roof.

Tommy sat straight up in his bed and rubbed his eyes; he thought the house was falling down. "Nurse!" he called. But nurse was not awakened and did not hear him.

He looked fearfully toward the window and then his heart almost stopped beating. It was just beginning to be dawn, and everything was gray and dim. The corners of the room were still dark, but there, pressed against the window-pane outside, looking straight at him, was the dragon.

Tommy sank back on his pillow with a wildly thumping little heart. Oh, had the dragon come down to get him, after all? It was only the day before his uncle had said he would. How bitterly he wished he had never called to him and mocked him. The dragon's eyes looked large and fierce, and his smile that had always looked so friendly, seen from afar, now seemed but a snarl.

"Nurse!" called Tommy in a weak voice. But there was no answer, and his voice sounded so strange to him, that he was afraid to call again.

He did not know how long he lay there shivering with fright. Everything naughty that he had ever done came into his mind. "Please, Mr. Dragon, I will never be naughty again," he finally whispered faintly, "if you will only go away this time. Do go back on the roof."

But the dragon made no reply and only stared through the window harder than ever.

His silence sent an icy chill to Tommy's heart. He could not move. After a while a tear stole down his cheek, and then others followed. It was daylight now, and the dragon still looked through the window with his cruel, fixed gaze.

Tommy could stand it no longer. "Oh, please, don't look at me in that dreadful way," he wailed.

It was a genuine Tommy wail, and very loud, and it woke nurse up immediately. "Why, why, what is the matter?" she asked.

Tommy could only point to the window, and then nurse laughed and laughed. "If that old wood dragon hasn't blown off the roof in the night and lodged in my mignonette box!" she said.

But when Tommy's uncle heard the tale, he said, "Didn't I tell you the dragon would come down some night? It was a good thing the window was closed."

The dragon lay on the ground in the sun in the morning, where nurse had thrown it, and the children stood looking at it. Once Tommy raised his foot as if to kick it, but something in those dull, unseeing eyes sobered him, and he drew his foot back.

And his mamma always said that Tommy was a better boy after the dragon came down.

* * *

Never belittle your own acts. People are very apt to take you at your estimate.

COATS FOR CHILDREN.

(Described on page 49.)

TALKS TO OUR GIRLS.

And Problems that Interest Them.

By MARION E. TAYLOR.

THE value of a kind word is incomparable. It is said that each heart has its own sorrow, and the assertion carries more truth than fiction with it. There are many worries to mar one's peace of mind; an aggregation of mere trivial things can completely ruffle one's temper, whereas some heavy loss would be met with stoicism born of resignation to the truth. The more sensitive one's make-up is, the more intense the condition of grief or irritation. It is a short step from irritability to unhappiness, and thus pessimists grow. It was the great Schopenhaur who said that self-renunciation, or forgetting one's self, was the highest ethical form of happiness. Try it and see. If you are unhappy, endeavor to infuse some cheer, by word or look, into the lot of another more unhappy than you, and you will find yourself suddenly happy. Grief is selfish; don't wrap yourself up in it, but try to drag some one else out of the same mental condition. Give a plant water and sunlight and it attains its perfection in blooming. It is so with humanity, for we are God's flowers, dependent on the sunshine and nourishment of the actions of our fellow beings.

* * *

Niceties of speech and manner mark the truly refined. There are so many "don'ts" included in the lessons of our lives that we should the more readily be able to remember the few "do's." There is a good way, which is the right way, of doing all things, and as the law of equity or balance is the foundation of Nature, so is there a bad way or the wrong way as its antonym. Try to attain the good by remembering what is bad. This is a simple precept that cannot fail.

* * *

The souvenir postal card fad has many disciples among the school girls, and the younger generation. At first, limited to a circulation at expositions, the postal has become the advertising medium of the stage, scenic tours, hotels and tradespeople. Fanciful ideas are perpetuated thus for the benefit of those unable to leave home. The famous Florodora Sextette is represented, various scenes from popular plays, songs, points of interest on the Continent, and in our own country as well, and finally one comes by a natural evolution to the photograph of one's self! This latter conceit should not be encouraged, for evident reasons, of which modesty is the paramount one.

NOTE.—Questions of interest to girls will be answered on this page, but inquirers must give name and addresses. If stamps or addressed envelopes are enclosed questions will be answered by mail.

A collection of college flags and fans is an entertaining trophy of scholastic doings. These knick-knacks are adaptable in the decorative scheme of rooms, and many a tempting cosy corner may be draped and beautified by these prettily colored devices. Contrasts give the best effects, although harmony should be preserved to some degree. The exquisite silver, white and blue colors of Columbia furnish a delightful relief to Princeton's tiger tints of orange and black. Harvard's red is too thoroughly associated with Yale's blue to be separated, and the two pronounced shades accord attractively. The University of Pennsylvania, in its red and black, is adaptable to the deep blue of Wellesley. Rose and gray, Vassar's distinctive shades, would harmonize with Barnard's blue and white, and the yellow and white of Bryn Mawr, with Cornell's gay flaunting red and white would complete the brilliant prism.

* * *

"THE WOMAN AND THE MASK."

The Man Who Loved Her had found her an insolvable enigma, baffling and evasive. To her indifference he had applied all known rules and their exceptions, only to realize in their futility his utter defeat.

He watched her among her guests at home, stately, cold and fairer than Guinevere of old. Her very graciousness was cruel in its lack of interest. But her mask was beautiful, and so cleverly did she conceal her disguise, that there were many who never suspected that she wore one. But the eyes of the Man Who Loved Her were sharpened by his failure, and he readily detected it.

"She is a good impersonator, though," he confessed to himself reluctantly. "I can only pray that she will sometime tire of her rôle—and throw off the mask. And then I shall see her as she really is."

But the opportunity evaded him. He scanned her impassive countenance greedily for some betrayal of emotion, in a thousand different tests of feeling; but she gave no evidence of surprise; all things to her were expected—and doubted.

Once he found her mocking at love. More than one man had placed his heart at her feet that night, only to be laughed at with contempt.

And it angered him, for he was one of them.

"You do not care for my suffering," he cried bitterly, upbraiding her for her wantonness. She tossed him a rose from the bouquet she carried; it had thorns on its stem.

"No," she laughed airily, "I do not care."

One day the wind wailed along the beach and frothed the green waves into cotton-caps. The Man Who Loved Her watched her furtively from a distance, always waiting for the doffing of her mask for, loving her, he wished to be the first to see her real self.

A tiny child was playing in the sand, and as the waves receded from its embrace, it ran gleefully after them, until in one horrible engulfing, it was swallowed from sight. He ran forward, but the woman he loved had unhesitatingly plunged into the angry waters for it. There was one moment of anguish when the two disappeared beneath the waves; it seemed an age before they appeared on the crest, panting, gasping, struggling for life. And he was even so running down the beach toward them.

The Man Who Loved Her plunged breathless into the cauldron of water; his strong arm caught them both as for the third time they came to the surface. He bent under the burden of two forms; and slowly and laboriously swam to shore. The child lay sobbing in her arms and for one divine second the woman he loved lay trembling, nerveless, against his heart.

And this was the opportunity that he had craved. Her mask had slipped from her, and she had forgotten it. With hushed awe he gazed into her rapt expressive face, feeling that he was in the presence of some divinity. But the sorrow and despair of that angelic countenance filled him with grief.

Her cheeks grew white as she encountered his look; she placed her hands over her eyes.

"Don't take my secret from me," she begged piteously. "My—heart—is—breaking—"

And then he understood her; and he was sorry that he had seen beneath her disguise.

For he knew that she did care—but it was not for him.

* * *

A CHAFING DISH FUNCTION.

So many impromptu dishes may be made on the chafing dish that no well-appointed household should be without one. On cold nights, there is nothing more appetizing than creamed oysters, which may be served on toasted crackers, or patties procured for that purpose at the bakery. Glacé nuts are easily prepared on the chafing dish, and the inevitable Welsh rarebit needs no commendation. Chafing dish suppers are considered smart, the polished table decorated only with a center piece and individual plate doilies, with a floral piece occupying the place of honor in the center on a mirror. Chafing-dishes are placed at the head and foot, with stacked plates ready for use. A cold salad may be prepared beforehand, and hors d'œuvres arranged on the table. Hot oysters, chicken terrapin, dainty sandwiches, and cakes and coffee furnish the inexpensive but enjoyable feast. Lobster may be substituted for the oysters, and any desired substantial for the terrapin.

Makes long, rich glossy hair; gives freedom from Headaches and Neuralgia; prevents Dandruff, Falling Hair and Baldness.

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JAUNTY FROCKS FOR JUVENILES.

(Described on page 49.)

DESCRIPTION OF PLATES.

Patterns of all garments illustrated in PICTORIAL REVIEW, may be obtained only from the AMERICAN FASHION COMPANY, 853 Broadway, New York City, at the prices quoted. Mail orders must be accompanied by cash or postal orders. Also kindly state if lining is wanted.

FIGURE ON COVER PAGE.

Street or visiting toilette of oyster-colored satin cloth, with a jaquette of Arabe lace threaded with velvet ribbon terminating in ball pendants. An inner vest of the material laid in folds is disclosed, and the skirt is tucked in clusters to flounce depth with unique decorations of the lace and ribbon disposed on each gore. The cuffs to accord complete the voluminous sleeves. A boa and muff of brown bear are stylish adjuncts. Pattern, waist, $.100; skirt, $1.00. Cut to measure, 50 cents extra.

DINNER AND EVENING GOWNS.

(Illustrated on page 4.)

Fig. 963. Gown of white crêpe de Chine. The bertha of point Venise lace is headed by velvet ribbon that outlines the decollétage, and bands of lace alternated with velvet form a fanciful decoration for the softly blousing front. Bows of ribbon provide a graceful finish, the skirt displaying bands of lace in graduated widths as the garniture. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 964. Gown of dotted silk mull, with pointed flounces edged with appliqué. The low neck is framed by a deeply pointed bertha that accords with the skirt trimming and extends low over the tops of the arms, velvet straps securing it over the shoulders, and ending under rosettes. Pattern, waist, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 965. Gown of blush pink Louisine, with a tucked waist having double circular berthas as a finish for the low, girlish neck. The skirt, which displays two graduated circular flounces at the foot, is tucked to deep hip-yoke depth. A bunch of roses on the corsage supplies an ornamental touch. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

RECEPTION AND VISITING GOWNS.

(Illustrated on page 6.)

Fig. 972. Gown of black crêpe de Chine, with contrast afforded in a deep sailor collar of batiste and Irish lace. The waist blouses becomingly and a standing collar of black satin is employed. Frills finish the graceful elbow sleeves. Ruchings of the material decorate the skirt, which shows a deep flounce at the foot. Rosette for the corsage and a pointed white belt give a chic air. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. 973. Gown of polka-dotted black Chantilly net, effectively trimmed with bands of white lace, with jabot frills framing the tucked vest. A novel tucked collar and bishop's sleeves tucked to the elbow are introduced. The trimming is prettily disposed on the skirt, which has a tucked hip yoke, and is tucked in clusters above the flounce. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. 974. Gown of biscuit silk voile in tucked style. Deep bandings in Vandyke design decorate the waist and skirt and velvet furnishes the necessary tone of black. The waist is tucked to yoke depth, and the skirt to deep flounce depth. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

FASHIONABLE WAISTS.

(Illustrated on page 8.)

Fig. 584. Waist of white Louisine, tucked to yoke depth. Box plaits are arranged at the center, the closing being concealed. Shoulder straps give the necessary breadth and fancy cuffs finish the bishop sleeves. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 585. Waist of white taffeta with a vest effect of tucked silk muslin. Black velvet pipings decorate the shoulder capes and straps, buttons and machine stitching contribute to the garniture. Pointed cuffs button on the outside. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 586. Waist of silver-blue albatross tucked at the back and front, with a back yoke and vest of white taffeta adorned with designs in black taffeta. Tucked collar and cuffs to match vest. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 587. Waist of ivory peau de soie, with trimmings of black and white novelty braid and black crochet buttons. Straps outline the skirt yoke and a stole effect, in box-plaits, is formed in front. Bishop sleeves and novel cuffs are utilized. Pattern, $1.00. Cut to measure, 50 cents extra.

CHIC TOILETTES IN ZIBELINE CLOTHS.

(Illustrated on page 10.)

Fig. 966. Toilette of blue and green zibeline cloth, effectively decorated with lacings of dark blue velvet. Vest of white peau de soie ornamented with blue bullet buttons and framed by machine-stitched bands that extend below the waistline at the back forming postilions. Front gore of the skirt in panel effect with the flounce terminating at the sides. Belt and cuffs of velvet. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 967. Toilette of zibeline cloth in broken coloring. Pipings of black cloth with a vest of Russian embroidery showing a thread of scarlet. The gores of the skirt are piped, and plain cuffs finish the bishop sleeves. A narrow velvet belt furnishes completion. Pattern, waist, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 968. Toilette of bottle-green zibeline cloth in triple skirt style. Square yoke of novelty braid in black and white. scarf of plaid silk in green, blue, black and white. Tucks remove the fullness of the sleeves at the tops and braid provides a neat decoration for the skirt. Pattern, waist, $1.50; skirt $1.50. Cut to measure, 50 cents extra each.

NOVELTIES IN SILK SKIRTS.

(Illustrated on page 12.)

Fig. S260. Skirt of dark blue moiré with fan-plaits formed below each seam. Fancy scalloped flounces add to the stylish effect, and braid in scallops forms the decoration. An inverted box-plait disposes of the fulness at the back. Pattern, $1.50; Cut to measure, 50 cents extra.

Fig. S261. Skirt of fanciful shaping, with bayadére tucks providing elaboration. Vandykes of lace and braid supply tone and finish, and an inverted box plait is utilized at the back. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. S262. Skirt of crystal silk in box-plaited style, stitched to flounce depth, tucks forming a decorative feature as well. Braid decorates the lower edge and small black disks stud the plaits. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. S263. Costume of dove-gray peau de cygne, with decoration of Chantilly medallions, and edging in pointed design. Box plaits ornament the waist which has a tucked drop-shoulder yoke. The sleeves correspond, and the puffs above the deep-flaring cuffs are stayed with lace banding. A panel front distinguishes the skirt which is flounced to the waist with the flounces in scalloped outline followed by edging. Back of skirt arranged in inverted box-plait.

Fig. S264. Skirt of fawn taffeta, with a circular hip-yoke overlapped by the pointed ends of tapering box plaits stitched to flounce depth, scrolls of velvet piped with white defining the flounce. Narrow braid decorates the lower edge. Pattern, $1.50. Cut to measure, 50 cents extra.

HANDSOME DESIGNS IN SILK WAISTS.

(Illustrated on page 14.)

Fig. 557. Waist of blue-and-green shot taffeta with faggoting and braid decorations. Collar effect in straps with pointed ends; waist tucked in clusters with narrow simulated vest. Cuffs to correspond with collar. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 558. Waist of hyacinth-blue Liberty satin, with a deep yoke of tucked cream silk muslin. Fancy Russian banding and ornaments decorate it. Box-plaits take up the fullness at the front and back, and a bertha of circular bands broadens the shoulders in the desired manner. Pattern, $1.00. Cut to measure, 50 cents extra.

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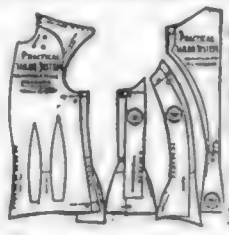

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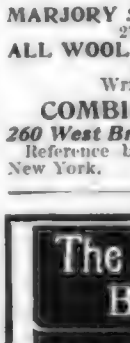

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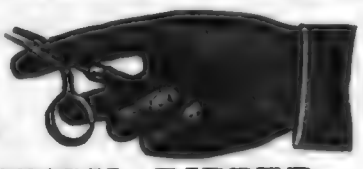

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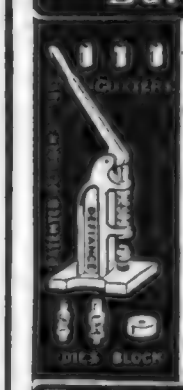

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FROCKS FOR YOUTHFUL WEARERS.

(Describ on page 49.)

Fig. 559. Waist of Shamrock green Louisine, effectively associated with strappings of black and white embroidery. Narrow box plaits are used, and strap cuffs with pointed ends finish the bishop sleeves. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 560. Waist of white taffeta, embellished with black and white embroidery, fancy stitches and tucking. Tucks are employed, and the vest effect is formed by the fancy bands. Scrolls are prettily disposed at the front, and the sleeves are trimmed to accord. Pattern, $1.00. Cut to measure, 50 cents extra.

IN DISTINCT TAILOR STYLE.

(Illustrated on page 16.)

Fig. 608. Costume of fawn satin cloth with slot seams introduced. Fancy braid in irregular designs and tassels outlines the vest effect, and turn-back cuffs of velvet finish the bell sleeves. The peplum is in blunt scalloped outline. Slot-seams vary the skirt which is lengthened by a novel flounce elaborated with tucks at the top. Braid is called into demand for decoration. Pattern, jacket, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 609. Costume of claret colored zibeline with slot-seams as a particular feature. The scalloped outline at the neck is followed by braid and cord loops and frogs with pendants give a pretty effect over the bust. Velvet cuffs are used and velvet is sparingly introduced at the neck. The skirt shows a unique disposition of braid at the termination of the slot-seams, which also provides a heading for box plaits arranged below. Pattern, jacket, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

Fig. 610. Costume of dahlia-red zibeline cloth with a jacket in slot-seam style, with stole fronts and shoulder capes headed by a strap collar. The sleeves correspond, as also does the skirt, which exhibits a band of novelty braid matching the collar as a heading for the simulated flounce. Pattern, jacket, $1.50; skirt, $1.50. Cut to measure, 50 cents extra.

ARTISTIC NEGLIGÉS.

(Illustrated on page 18.)

Fig. 592. Negligé or tea-gown of white albatross and fancy banding. A Watteau back is employed, the front being in panel effect. The pointed flounce is tucked at the top. Cape collars widen the shoulders, and ribbon knotted in long ends and loops in front supplies the finishing touch. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 593. Negligé or tea-gown of sky-blue crêpe de Chine striped with lace and trimmed with black velvet ribbon. Graduated flounces are employed at the foot and the sailor collar is fancified with lace in medallion design. Rosettes with scarf ends adorn the front. The back is in shepherdess or Watteau style. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 594. Tea gown of Nile green cashmere with tucked collar, sleeves and flounce. Medallions of Irish lace and black velvet ribbon provide the decoration. A unique effect in belts is introduced, and the back is of Watteau shaping. Pattern, $1.50. Cut to measure, 50 cents extra.

STRAPPED EFFECTS IN SKIRTS.

(Illustrated on page 20.)

Fig. S285. Skirt of sapphire blue satin cloth in slot-seam style with front gore seamed at the center. Strappings in graduated sizes simulate a flounce at the sides, and at the back where the fullness is removed in an inverted box plait. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. S286. Skirt in box-plaited style, stitched to flounce depth, with cross straps inlaid with velvet simulating the flounce and hipyoke. A box-plait is used at the back. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. S287. Waist of cornflower blue taffeta with applied box-plaits Crochet buttons adorn the front where an invisible closing is employed. Oddly shaped bands of black and white embroidery furnish the main decoration. Skirt of satin cloth with fan plaits arranged below the termination of the seams. Black braid is fancifully disposed to imitate a flounce, and stripes the gores, ornaments of braid with tassels providing an ornamental touch. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. S288. Skirt of white broadcloth with front gore and box-plaited flounce outlined by stitched bands. Fancy ornaments contribute to the effect, being arranged on the front and at each side. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. S289. Skirt of fawn satin cloth, richly decorated with braid and fancy ornaments aided by stitched bands of the material. Simulated panel varies the skirt, which is distinguished by a box-plaited flounce, and banded to hip depth. The ornaments are uniquely placed up the front. The back shows an inverted box plait. Pattern, $1.00. Cut to measure, 50 cents extra.

VELVETEEN SHIRT-BLOUSES.

(Illustrated on page 22.)

Fig. 531. Shirt-blouse of ivory-white velveteen, in tailor-made finish, effectively decorated in strappings that define the yoke depth. Turn-overs complete the standing collar and pointed straps decorate the cuffs of the *bouffante* bishop sleeves. A touch of color is supplied in coral buttons which ornament the front and cuffs. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 532. Shirt-blouses of berry-red velveteen, trimmed with black taffeta strappings with simulated shoulder caps in Gibson style, and vest effect obtained with strappings that extend over the collar. Bullet gilt buttons give a smart finish to the front and also adorn the strappings on deep cuffs that complete the du Barry sleeves. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 533. Shirt-blouse of mauve velutina, stitched in white silk with epaulettes that accentuate the fashionable broad-shouldered effect and extend over the tops of the leg-o'-mutton sleeves. Double box-plaits arranged at the front, where an air of elegance is imparted by crystal buttons. The necessary touch of black is introduced in a decoration of black braid on the collar.

Fig. 534. Shirt-blouse of robin's-egg-blue velutina, with frontarranged in bayadére tucks stitched in white and outlined with cloth braid of the same exquisite hue. Vest effect of cloth, ornamented with pearl bullet buttons. Du Barry sleeves are tucked on the outside, and finished with strapped cuffs. Pattern, $1.00. Cut to measure, 25 cents extra.

CHARMING EFFECTS IN WAISTS.

(Illustrated on page 24.)

Fig. 975. Elaborate waist of Nile-green Louisine, with tucks stitched to yoke depth, above which a shallow pointed yoke is extended to form the collar, velvet ribbon decorations and bretelles of all-over Irish lace forming the finish of the bolero. Fancy ornaments add to the effect. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 976. Waist of du Barry pink silk, tucked in clusters with effective trimmings of point Venise lace; simulated bolero effect of silk. Elbow sleeves with deep frills.

Fig. 977. Waist of peach-pink Sappho satin elaborated with tucks and with a gathered undervest of white chiffon. Black velvet confections and tie arrangement. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 978. Waist of cornsilk-yellow taffeta, with smooth yoke in fanciful embroidered outline. Lower part tucked and shoelace decoration of black velvet ribbon over white silk muslin vest. Revers of orange panne. Pattern, $1.00. Cut to measure, 50 cents extra.

FANCY STREET COSTUMES.

(Illustrated on page 26.)

Fig. 960. Costume of blue and green English suiting in mixed effect with a vest of soft white silk and velvet and ornaments for decoration. A drop-shoulder collar is a pleasing feature and the sleeves droop over plain cuffs. The flounce in the gored skirt is headed by velvet ribbon and trimmed at the lower edge. A flat velvet collar finishes the neck. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 961. Costume of black satin cloth trimmed in bands of fancy embroidery, tassels being a decorative feature and sleeve puffs and belt of silk. The jaunty bolero waist is box plaited, with a narrow vest at the center, and box-plaited frills lengthen the sleeves which display puffs above the plain cuffs. A novel yoke effect is exhibited and the box-plaited flounce on the skirt is headed by strappings and a band of the trimming. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

(Continued on page 47.)

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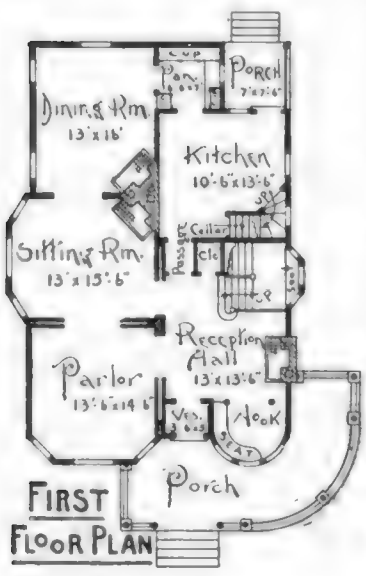
The design here shown, with accompanying diagrams of rooms, is of moderate cost, being built of wood with a full stone foundation and cellar under entire house. A shingle roof is used for the main portion and tin for the porches. The beauty and convenience of the house is well attested to by the fact that the design has been repeatedly copied, and always with flattering results, its chief virtue being in the total amount of expenditure, which is about $3,800, less the expense for heating.

The reception hall contains beautiful possibilities that could be enlarged on, and varied by color treatment in the decorative scheme. The rooms, opening from it, give a delightful sense of space and freedom, almost as one apartment. The wide, yawning fireplace is an admirable feature, where black andirons and a gas log can be introduced with good effect. The nook is a charming place for a taboret with palm, or a Turkish coffee set of brass, with quaint pipes on a tray, could be substituted in its place. Statuary is also effective. A hanging bay window and bay ends to the parlor and sitting-room give variation to the first floor, which also contains a fairly-sized dining-room, butler's pantry and kitchen. There are two door passages from the kitchen, thus obviating all chances of kitchen odors getting through the house, the doors being self-closing, or arranged to close with springs, which is an important item to the housewife.

The depth and width of the piazza in front readily commend it, and the chambers, of good size, possess ample closets. Three bedrooms especially are most attractive, their bay-windows affording opportunities for inviting window-seats, or the writing-desk, as one prefers.



The finish of the principal rooms of the first floor is in hard wood, in the reception hall the wainscoating being carried high, in panel effect. A plate shelf extends around the dining-room, on which some old blue China in pitchers or jugs might be artistically displayed, or some delft platters.

The entire second floor shows a finish of soft woods, with the exception of the bathroom, which is in hard wood; open and modern plumbing is provided.

There may be a lavatory included under the front staircase if desired, with but slight alteration of plans. In the attic, a servants' room or two may be finished off, and two fireplaces of glazed tiling, or ornamental brick, picked out with colored plaster, be supplemented in the bedrooms.

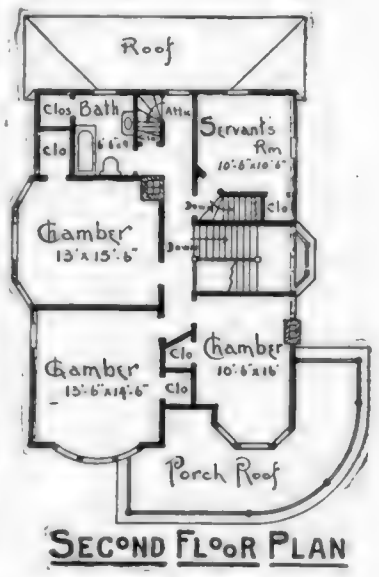
The second story could be carried up to the full size of the first floor, and the present quarters for servants and bathroom be enlarged; or another chamber allowed by a change in location of the bathroom could be planned. There are other variations of more or less trivial nature that could be utilized as an alteration of the general idea, and with good effect.

For interior finish, harmony should be the main desideratum, and since the rooms, by opening off of the reception hall, afford a view of the entire floor, those colors that blend should be selected for the walls. For the hall there is nothing prettier than Venetian or Indian red, either in tapestry design, stamped with large gilt fleur-de-lis in true French style, or in solids. Imitation embossed leather is highly favored, in forest green or red, and makes appropriate some armorial ornaments, such as a shield, arms, helmet and lance picturesquely arranged. Lincrusta Walton has been proven so satisfactory that its admirers cling to it with fidelity. Hangings should be of subdued velours or tapestries, to be in good taste, and a fine skin or a rug of one of the Turkish designs used on the floor. A spinning wheel, with flax, a few pieces of the fashionable mission furniture in brown or green, and a settee suggest themselves as being in keeping with the general tenor of the hall. A pot of palms or a pedestal with statuary would be effective on the staircase landing, and for the window, velours curtains are proper, since the treatment in general should represent stability and a certain pleasing degree of heaviness. For the parlor, art green walls would form a perfect union with the red of the hall, and mahogany in the real, or imitation, continues to lead in style for furniture. Gilt has waned in popularity, and the frivolous but artistic Louis Quinze shapings with their tapestries in dainty Dresden patterns, or the flowers and insouciant smiling shepherdesses of Watteau's time, have been discarded, and in their stead comes the reign of utility, breathing of good old colonial days, when chairs were not made for ornament alone but to rest the form of some tired, energetic founder of a free land and a land of liberty.

The elasticity of the purse governs the selection of curtains, and hangings, which should be chosen so as not to detract from the other furnishings. These, with the carpet or rug, should merely furnish a fitting background for the pictures, and bric-à-brac. A library in tapestry would be both restful and dignified. Mission furniture would be an accompaniment of such papering, and a few leather pieces, such as couch and Morris chair, might increase the number. William Morris, when he left this legacy, in shape of a chair, to the general public, proved himself a veritable humanitarian, for certainly the needs of the invalid, the comfort of the exhausted, and the ease of the reader are attractively combined in one perfect whole. Window seats are contingents of the well-appointed library, and book-cases, either built in, or portable, are naturally required, from the significance of the room.

Flemish oak is pre-eminent for dining-rooms, and if the walls are red, as is advised for radiance and comfort, seats of red leather studded with brass nails furnish a delightful touch of color to the somber black frames. This cushioning may easily be done at home, where also, if one is unable to afford the extravagance of Flemish oak, it may be successfully imitated, as described in the "Housewife" department, in this number. Old blue plates and china infuse a richness of contrast, and the window curtains should be of pale yellow madras, barred with red and blue stripes, a bit of Oriental suggestion. If blue walls are preferred, select a striped paper in one color, and carry the ceiling down to the picture molding, making it an albatross white. Blue, unrelieved with vivid contrasts, is dead, and lifeless, and to redeem its neutrality, introduce scarlet and blue curtains, with pieces of Chinese yellow pottery, in jardinières and huge placques. The effect is truly artistic and bizarre.

For the bed-rooms, delicate colors are more appropriate, and wall papers of white scattered over with curly-leafed scarlet poppies, or pink cabbage roses, give the required floral suggestion. Purple violets strewn lavishly over cream-white background furnish another dainty choice, the tender green leaves of the foliage affording a delightful Spring-like touch.



DESCRIPTION OF PLATES.

(Continued from page 45.)

Fig. 962. Costume of camel's-hair in black and white snowflake mixture. Fancy velvet sleeve puffs and cuffs and chemisette with collar. A velvet collar and belt give style to the waist which shows a novel shoulder effect in "Gibson" plaits that taper to narrow tucks. The flowing sleeves correspond, and the flaring skirt is tucked in similar fashion. Tucks take up the fulness at the back. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra each.

LATE DESIGNS IN CLOTH.

(Illustrated on page 28.)

Fig. 969. Costume of rough English suiting showing an invisible plaid of blue and green. Fancy straps of Russian embroidery on shoulders and form collar. Tucks are displayed on the waist, which extends in peplums, and straps also ornament the skirt, being applied as a heading for the simulated flounce. Pattern, waist, $1.50; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 970. Costume of black satin cloth, with fichu collar in "1830 style" of the material overlaid with black lace inset with Irish medallions. Fancy belt of panne completed with jeweled buttons. Appliqué lace, corresponding to the collar, furnishes the garniture of the skirt, and also the postilion back. Pattern, waist, $1.50; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 571. Costume of mixed suiting with blouse waist displaying natty vest of white peau de soie trimmed in black braid. Strap collar of novelty braid over white, and piped with white. Pockets and cuffs to match, and also strappings for the skirt being disposed between the box plaits. Postilion back. Pattern, waist, $1.00; skirt, $1.50. Cut to measure, 50 cents extra.

FOR PEDESTRIAN WEAR.

(Illustrated on page 30.)

Fig. 611. Suit of nut-brown cheviot with novel collar of darker brown velvet and double-breasted fronts of jacket closed with bone buttons, according to prevailing styles. Strap belt that terminates at the sides. Skirt has foot decorations of velvet strapped at the top with tiny buttons adding to the effect. Pattern, jacket, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 612. Rough serge suit with unique front effect in the jacket which extends below the waist-line. Aiglon collar and stylish cuffs finish the mandolin sleeves. Skirt, in slot-seam style, displays a facing in fanciful outline in flounce depth. Pattern, jacket, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 613. Cloth suit, in navy blue, with strappings as the main decoration. Velvet inlay on rolling collar and turn-back cuffs. Strapped front of jacket, the seams of the skirt being trimmed to match. Facing to flounce depth at the foot. Pattern, jacket, $1.00; skirt, $1.00. Cut to measure, 50 cents extra.

SATIN CLOTH COATS.

(Illustrated on page 34.)

Fig. 628. Monté Carlo coat of tan satin cloth with the fulness at the back removed in an inverted box plait. Tapering box-plaits are arranged at the front and double cape collars give the fashionable exaggerated breadth to the shoulder. Unique collar of Russian embroidery heads it, and cuffs of the same complete the voluminous bishop sleeves, fancy braid ornaments being added for effect. Lower edge decorated with rows of braid. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 629. Coat of putty-colored satin cloth in automobile length with double revers that describe sharp points. Medici flare collar decorated with facings of cloth machine stitched, the bell sleeves also displaying a finish of strappings. The shaping of the double-breasted fronts is particularly novel. Pattern, $1.50. Cut to measure, 50 cents extra.

Fig. 630. Monté Carlo, or coffee coat, of black satin cloth with straps of velvet heading shoulder caps and decorating the fronts, passementerie ornaments contributing to the garniture. Tapering box-plaits vary the design, both at the front and at the back. A strap collar that crosses the front is a stylish accessory. Pattern, $1.00. Cut to measure, 50 cents extra.

CONCEITS IN LINGERIE.

(Illustrated on page 36.)

Fig. A, B, C. Set of India linen, trimmed with medallions, consisting of nightgown with tucked yoke, and elbow sleeves lengthened by graceful frills. Chemise with pompadour neck tucked to the waist line and decorated with medallions and ribbon. Drawers to match, tucked above the medallions, and having the lower edges completed with frills of point de Paris lace. Pattern, nightgown, $1.00; chemise, $1.00; drawers, 75 cents. Cut to measure, 25 cents extra, each.

Fig. D. Elaborate corset cover of all-over embroidery lavishly decorated with insertions in pointed effect and frills of Valenciennes lace. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. E. Corset cover of fine cambric, neck of pompadour shaping, trimmed with Valenciennes lace, beading run with ribbon and insertion. Waistline accentuated by beading. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. F. Chemise of long cloth with insertion and appliqués of butterflies forming the decorative finish. Low rounding outline of the neck softened by Swiss edging, the armholes being similarly trimmed. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. G. Drawers of cambric with ruffles of Irish point embroidery above which tucks and a criss-cross decoration of insertion bands complete an elaborate effect. Ribbon run through beading supplies the finishing touch. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. H. Petticoat of cambric with deep flounce of embroidery. Fanciful decoration of tucks and embroidery trimmed with insertion bands in pointed effect. Ribbon adds to the charming result. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. I. Nightgown of cambric with square neck and front yoke tucked, framed by tucked ruffles. Sleeves with deep frills. Clover-leaf appliqués. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. J. Chemise to match Fig. I., with clover-leaf appliqués. Square neck frilled and followed by beading run with ribbon; tucked to short depth. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. K. Drawers to match Figs. I and J. Deep-tucked ruffles finished with frills, beading and ribbon. Clover-leaf appliqués. Pattern, 50 cents. Cut to measure, 25 cents extra.

Fig. L. Skirt of fine muslin lengthened by a deep flounce composed of alternate groupings of tucks and insertion, and finished at the lower edge with a lace frill. Beading and ribbon for completion. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. M. Drawers to match Fig. L., of fine muslin and completed with deep frills headed by beading and ribbon. Alternate groupings of tucks and embroidery for decoration. Pattern, 75 cents; cut to measure, 25 cents extra.

Fig. N. Corset cover of white dimity trimmed with diamond-shaped squares of tucking and insertion. Ribbon provides the finishing touch, with ruffles of Valenciennes lace. Pattern, 50 cents. Cut to measure, 25 cents extra.

Fig. O. Drawers of cambric with band of insertion heading tucked ruffles trimmed with oddly-shaped bands of insertion. Ribbon bows. Pattern, 50 cents. Cut to measure, 25 cents extra.

SMART WOOLEN FROCKS.

(Illustrated on page 38.)

Fig. 980. Plaid frock in blue, green, black and white, with sailor collar of blue velvet overlaid with batiste. Vest of tucked China silk. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 981. Fawn cheviot frock with black braid outlining sailor collar, sleeve tops and trimming skirt which has a box plait at the front. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 982. Reséda green broadcloth frock, with vest and skirt strappings. Vest of white silk with decoration of black velvet. Black crochet buttons. Pattern, $1.00. Cut to measure, 25 cents extra.

(Continued on page 49.)

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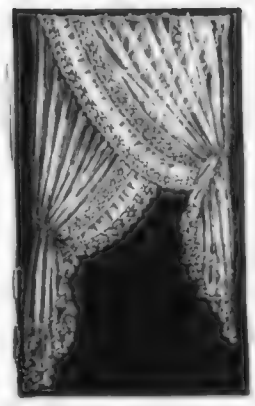

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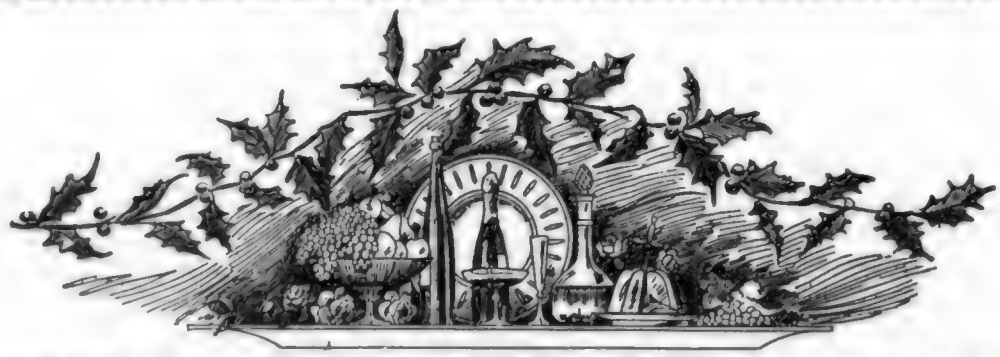

USEFUL AND TIMELY RECIPES AND SUGGESTIONS.

Edited by LIA RAND, author of the "Philosophy of Cooking," etc.

ALL ABOUT PICKLES.

WE, as a nation, are all fond of pickles—but these sponges of vinegar are often very indigestible, especially in the crisp state in which they are most liked and used. The Indian fashion of pounding pickles is an excellent one. I recommend all those who have regard for their digestive organs to use the finely minced up pickles. We all require a relish; some kind of pickle is indispensable when cold meats are served. They aid digestion if properly put up, and are also a great appetizer. Very often when food is distasteful a nice well minced pickle is a tonic, the appetite returns, with good results following.

Cucumber Pickles in Mustard.

For this use large, over-ripe cucumbers which are turning yellow; peel, slit in two, take out the seeds, salt them and leave over night. Next day, wipe dry and clean them in long strips as thick as a finger, pack them in an earthen jar, and pour cold vinegar over them. In a week's time pour off the vinegar, boil it and skim. Lay these cucumber slices in a jar and place between layers of horseradish, scraped and cut in small pieces, whole cloves, fresh ginger scraped and cut in pieces, and some dill. Cool the vinegar and when cold pour it over all. Have a small cheesecloth bag ready, filled with white mustard seeds; place it over the pickles. It will penetrate and give the pickle an agreeable, pungent taste.

Mixed Pickles.

Take equal quantity of the following ingredients: Cauliflower, savoy cabbage, small carrots, young green beans, red cabbage, celery bulb, shelled young peas. Cut the cabbages in long, thin strings, clean all the rest, shell the peas, cut off each rose from the cauliflower and boil each of these vegetables separately in salt and water. Drain them and put them on different plates. Pick out some very small cucumbers, wash and salt them, and let them stand over night. The next morning wash off the salt and dry them. Arrange all these vegetables tastefully in quart jars putting in the following spices: Little red bird peppers, yellow mustard seeds, horseradish, whole pepper, whole cloves, bay leaves, green ginger, dill. Boil enough good white vinegar to cover them and when cold pour over the pickles.

Mustard Mixed Pickles.

Take one quart of large green cucumbers, cut them up in slices and measure after cutting. Measure a quart of tiny cucumbers, a quart of small white onions, a quart of small green tomatoes, cut up a large cauliflower and four large green peppers. Make a weak brine and pour it over all, let them soak for twenty-four hours. Mix a paste of six tablespoonfuls of dry mustard, one of tumeric powder, half a cupful of well-sifted flour, one cup of sugar and three quarts of vinegar. Mix the dry ingredients with a little vinegar at first and add the other vinegar slowly so that lumps may be avoided. Boil until it becomes thick and smooth, then strain the brine off the pickles, turn them in the boiling sauce and allow them to boil up twice. Stir well while boiling with a new wooden fork to avoid scorching. Fill the jars and set them aside for ten days, when they will be found delicious.

Green Pepper Pickles.

Select for this large peppers; see that they are firm and not tinged with red. Lay them in strong brine for three days, drain off the liquor and put them in fresh water for twenty-four hours. Drain them again and let them stand in fresh water until they are very cold and firm. Then place them in layers in a crock and pour enough scalding vinegar over them to cover. After two days, pour off the vinegar, boil it again and pour it over the peppers scalding hot. Repeat this twice more, then cover and set away in a cool dry place. It will take at least eight weeks for them to ripen and become fit for use. If desired, the peppers can be filled with well seasoned cut cabbage. Make a slit in the pepper, fill, tie up and pour the scalding vinegar over them.

Small White Onions (Chalot) Pickled.

Wash and scald the so-called button onions, and put them in strong brine for twelve hours. This will soften the outer skin and make it easy to remove. Peel them with a silver knife, as steel would stain the onions. Wash them well, pour boiling vinegar over them and let them rest in it for four days. Then throw the vinegar away, drain it off thoroughly and arrange the pickles nicely in glass jars, with whole white pepper, green ginger, scraped or cut up horseradish, and tarragon or dill. Boil good white wine vinegar and pour it over the onions while hot. Allow it to get cold before closing the jar.

Tomato Relish.

Scald and skin thirty ripe tomatoes, pare and core twelve large sour apples, peel ten onions and remove the stem and seeds from six green peppers. Chop all very fine, mix in five tablespoonfuls of salt, one pint of vinegar and sugar to taste. Stew all together, very slowly for an hour and a half. This will be found very profitable and easy to make.

Pepper and Cabbage Pickle.

This pickle is quickly made, economical and well adapted for daily use. Chop together six large-sized green peppers and one large, firm head of cabbage. While chopping add one and a half cupful of salt, half a teaspoonful of cayenne pepper, a teaspoonful of ground allspice and one-half pound of mustard seeds. When chopped quite fine put in a large crock or glass jar, cover with good cold vinegar and tie up tight so that no air gets in. It will be ready for use in six weeks and is an excellent condiment for cold meats and boiled mutton.

Queen of Oude Sauce.

Chop one peck of green tomatoes very fine, sprinkle over them one cup of salt, and let them stand over night. The next morning pour off the water which will have gathered on the tomatoes and mix with it six green peppers and thirty onions chopped fine. Then mix in one cupful of sugar, one cupful of grated horseradish, one tablespoonful of ground cloves, one of ground allspice and one of ground cinnamon. Mix all ingredients well together, put them into the preserving kettle, cover over with good vinegar and boil slowly until well cooked and tender. This will keep for years.

Bordeaux Sauce (Minced Pickles).

Four quarts of cut cabbage, six large green tomatoes, six large white onions, three large green peppers, six sharp red peppers. Cut the cabbage fine as for coldslaw, chop all the rest very fine, pour it in the preserving kettle, adding the following ingredients: Two ounces of white mustard seed, half an ounce of tumeric powder, two ounces of celery seed, one gill of salt, one quart and a pint of good vinegar and two pounds of brown sugar. Put it on the stove and boil briskly for twenty minutes. Have a new wooden spoon to stir it so that it may not scorch. Fill it in glass jars while hot.

Sauces: Tomato Catsup.

Wipe dry one bushel and a half of ripe tomatoes, put them in a preserving kettle with one quart of vinegar, two ounces of whole cloves, one ounce of whole allspice, three tablespoonfuls of mustard seed, one teaspoonful of grated nutmeg and five cloves of garlic. Boil this all together for two hours, strain and boil again until quite thick. Bottle and set aside. Care must be taken that the color remains red.

Chili Sauce.

Cut up very fine, fifty ripe tomatoes, twelve large green peppers, twenty-five large white onions, and one bunch of celery. Put in the preserving kettle and add one and a half gallons of good vinegar, three cups of sugar, one tablespoonful of ground allspice, the same amount of ground cloves and ground cinnamon, and two tablespoonfuls of salt. Boil for two hours, strain and bottle. This sauce will keep well and will be found a great relish served with cold meats; it will also flavor soups and gravies.

Red Cabbage, Pickled.

Pick a fine, hard head of purple cabbage, take off the outer leaves, quarter it, take out the stalk, then cut in long thin shavings. Sprinkle with salt and let stand for twelve hours. Drain the cabbage and squeeze out all the water which will have accumulated. Put in an earthen crock, scatter some bay leaves between and pour the following pickle over it: To make the pickle, add to every quart of good vinegar one ounce of ground black pepper, half an ounce of ground ginger, half an ounce of salt, a few capsicums and a root of horseradish scraped and cut in small pieces. Put this in a jar which closes tight, and let it stand for three days on the back of the range so that it is hot without boiling. At the end of the above specified time strain it, boil and pour hot over the red cabbage. Take great care that the cabbage is well covered with the pickle. It will be ready for use in two weeks. It should have a nice red color and so make a nice variety in garnishing cold meat dishes.

DESCRIPTION OF PLATES.

(Continued from page 47.)

Fig. 983. White alpaca frock stitched in scarlet; tie of scarlet taffeta. Broad cape collar outlining chemisette, hip yoke and box-plaited skirt. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 984. Dahlia red cashmere frock effectively trimmed with black braid. Unique decoration outlining yoke and heading flounce of tucking. Pattern, $1.00. Cut to measure, 25 cents extra.

COATS FOR CHILDREN.

(Illustrated on page 40.)

Fig. 572. Coat of putty-colored broadcloth with shoulder straps that extend down the front. Double-breasted closing. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 573. Coat of Indian red broadcloth, fancified with white cloth trimmed with black soutache braid. Tailor finish with straps. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 574. Coat of castor satin-faced cloth with inlays of brown velvet on collar and sleeves. Unique flounces at back and sides. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 575. Venetian twill coat, elaborated with strappings and velvet. Turn-back cuffs. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 576. Coat of fawn melton with shoulder caps and flaring sleeves. Collar, revers and lower edge of sleeves ornamented with velvet and strappings. Pattern, $1.00. Cut to measure, 25 cents extra.

JAUNTY FROCKS FOR JUVENILES.

(Illustrated on page 42.)

Fig. 585. Frock of white cashmere with deep collar of Venise lace. Elbow sleeves banded with black velvet ribbons, rosette of same on bosom. Full gathered skirt. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 986. Frock of India linon, with deep French blouse trimmed with insertion. Collar tucked, with frilled edge. Full gathered skirt of embroidered flouncing. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 987. Frock of shell-pink veiling with elaborate collar of lace and black velvet ribbon. Skirt exhibits a tucked flounce headed by velvet ribbon. Elbow sleeves. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 988. Frock of sky-blue albatross, striped with black velvet ribbons. Sash of panne ribbon. Sailor collar and elbow sleeves with frills. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 989. Frock of soft, white albatross trimmed with batiste bandings and edging. Short tucked yoke with shoulder frills. Slightly gathered skirt with tucked flounce. Sash of ribbon with knotted ends. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

FROCKS FOR YOUTHFUL WEARERS.

(Illustrated on page 44.)

Fig. 990. Blue homespun frock with novel strap collar of Russian embroidery to match cuffs. Box-plaited bolero with shoulder caps. Skirt box plaited at the sides. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 991. Light gray zibeline frock, with waist plaited in tuck effect, unique stole collar. Skirt plaited in corresponding fashion, braid decoration.

Fig. 992. School frock of cherry-red cashmere with black braid decorations. Waist tucked to yoke depth, sleeves tucked at the top. Tucked cuffs, skirt displays three circular flounces. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 993. Frock of hyacinth-blue étamine, in box-plaited style. Vest of plaid ilk, half-sleeves and lower edge of skirt trimmed with braid. Velvet accessories. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. 994. Frock of nut-brown zibeline with velvet collar, cuffs and belt. Shoulder straps and flaps of pockets to match. Vest of light fawn satin cloth with coral buttons. Peplum machine stitched; three circular flounces increase the flare of the skirt. Pattern, $1.00. Cut to measure, 25 cents extra.

* * *

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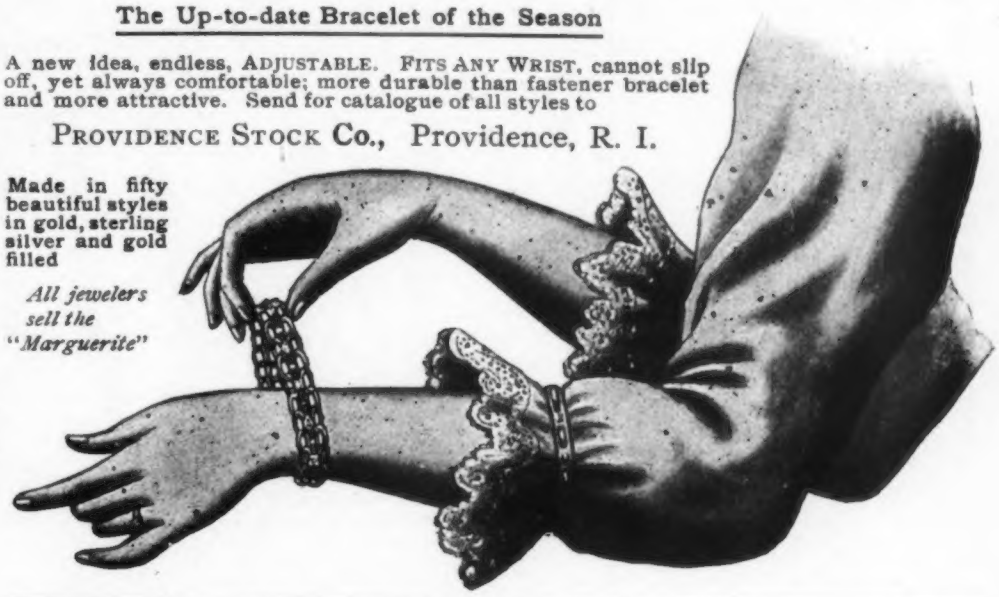

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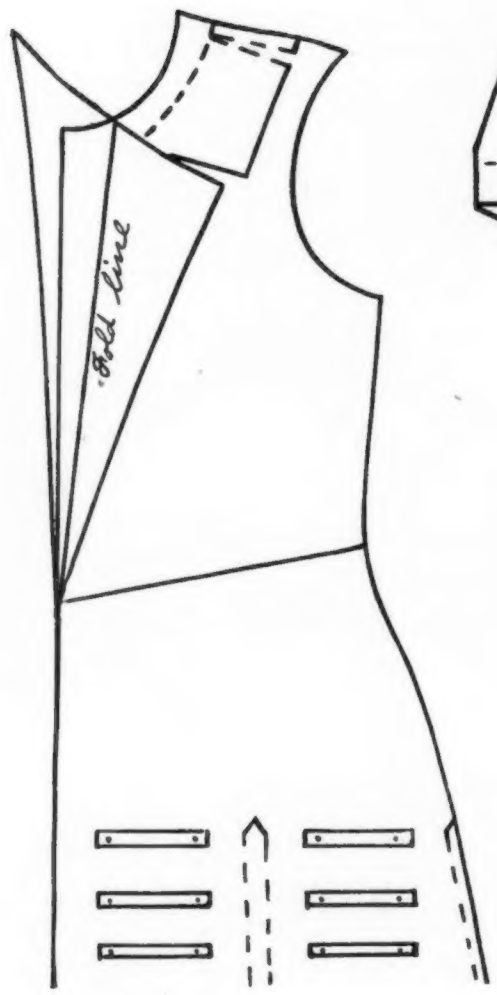

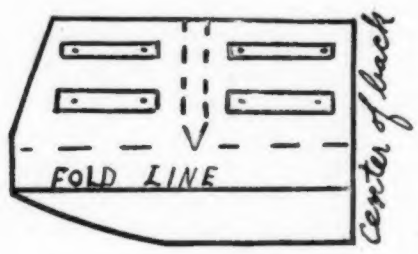

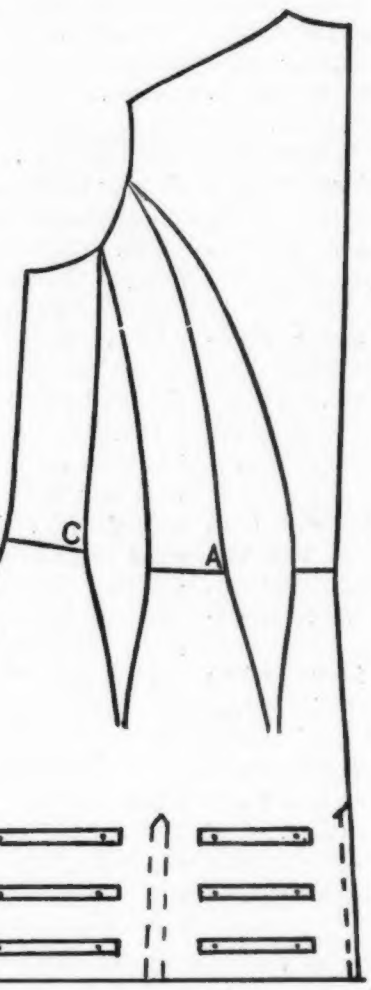

This is one of the latest fads for Fall and Winter wear, and will be the leading style of the season. This garment is principally made of Zibeline, but can be produced in almost any medium weight cloth. It is trimmed with velvet straps held by small buttons. The bottom of the coat is slashed up about eight inches from the bottom in four different places on each side. These slashes are finished with about four rows of stitching. The collar and revers are of white material, trimmed with tapestry embroidery. The coat fits perfectly loose, and the rever rolls from the neck to about the waist line. The collar is slashed in the same manner as the coat and trimmed with the velvet straps. The sleeve is the regular bell sleeve opened about four inches on the back seam and and is also trimmed with small bands of velvet.

To Draft the Garment—Set the System to the measures, the the same as you would for a plain waist, then enlarge it as follows:—The Back—enlarge the armhole 1 size; neck 1 size. width of back ½ size; waist 1 size; hip 1 size. Sidebody—enlarge armhole 1 size; set circle of sidebody same as circle of back; enlarge waist 1 size. Do not make any changes on the underarm piece. The Front—Enlarge the armhole 1 size; set shoulder same as shoulder of back; enlarge neck 1 size and waist 1 size. These are all the changes you make on the System for outside garments.

How to Draft—Draft the Back in the regular, marking only the sewing lines. To join the sidebody, place it so the sewing line at the armhole will join the sewing line of the armhole and circle seam on the back; then sewing the sidebody around until the sewing lines at the hip meet, as shown in the cut, then draft the sewing lines and it will be well to mark the cutting line at the armhole as it will give you a guide in joining the underarm piece. Next place the underarm piece so the cutting line at the armhole will meet the cutting line of the sidebody and have the sewing lines meet at the hip, then draft in the regular way; this will give you the garment about five inches below the waist line. This coat is extended about sixteen inches below the waist line. Draw the center line of the back sixteen inches from the waist line down and the same with the hip seam, then cut square across the bottom. The center seam in the back is used in the coat.

The Front—Draft the front in the regular way, using the straight front. Do not draft the darts, as they are left in the coat to give the straight loose front effect. Draft a picture of the rever and collar on the coat just as you desire it to look when the coat is finished; then trace a pattern of the revere, and lay it so the straight edge will come straight with the fold line, and trace the revere on the material. The front line is extended sixteen inches below the waist line, and the same over the hip. Cut it square across the bottom.

The Collar—This is the regular turn-down collar, only it is drafted about four or five inches deep, and is slashed in four places; each section is trimmed with short strips of velvet; the slashes give the necessary spring for over the shoulder. In cutting out the garment, allow for all seams, as we have used only the sewing lines in this draft.

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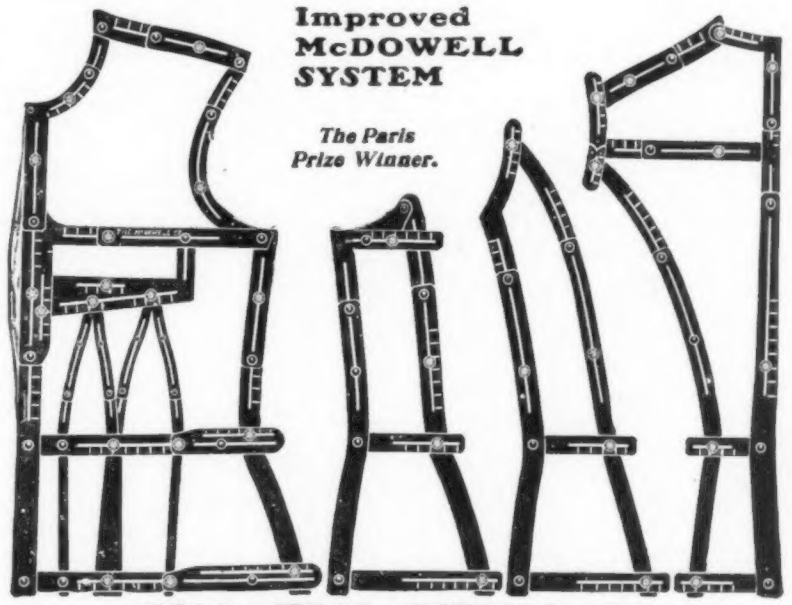

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